

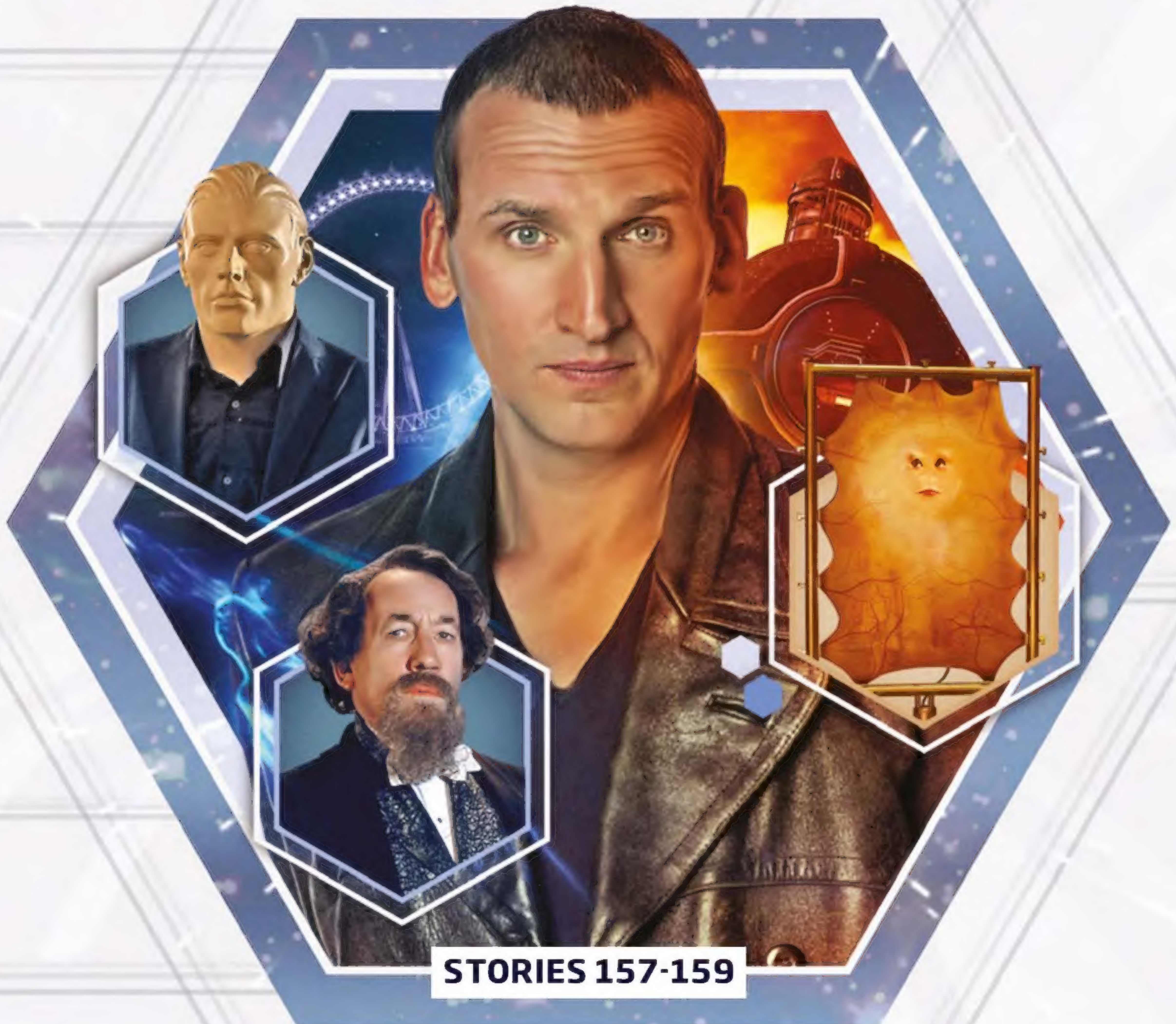
BBC

DOCTOR WHO



THE **NINTH**
DOCTOR

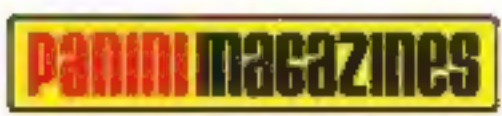
THE COMPLETE HISTORY



STORIES 157-159

ROSE, THE END OF THE WORLD,
AND THE UNQUIET DEAD





BBC

DOCTOR WHO

THE COMPLETE HISTORY

ROSE

THE END OF THE WORLD

THE UNQUIET DEAD

BBC
DOCTOR
WHO
THE COMPLETE HISTORY

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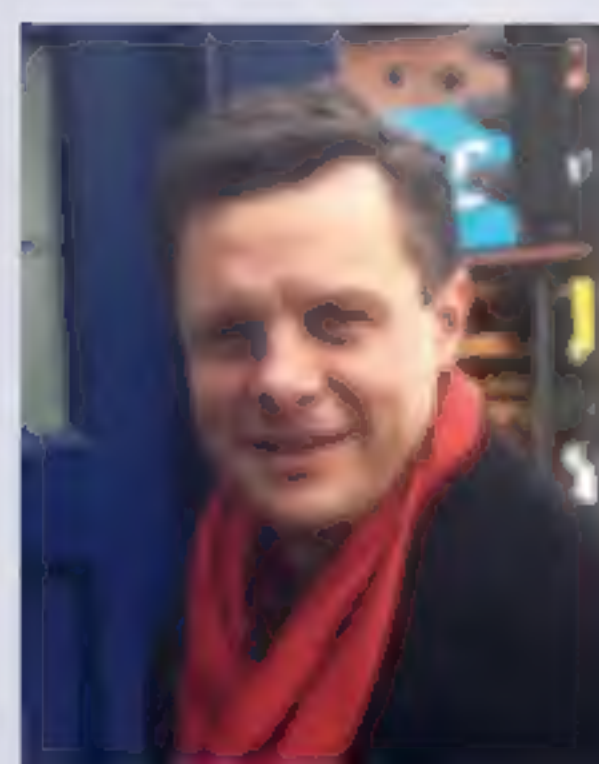
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Welcome

I have to confess that, by the early 2000s, I was one of those fans who was beginning to accept that *Doctor Who* would never come back to our TV screens. Since the series had been put on permanent hiatus at the end of 1989, we had seen what many people regarded as a failed attempt to relaunch the show with the US-made 1996 TV Movie, starring Paul McGann as the Doctor. This was largely considered to be the last gasp, and as we entered the new millennium, *Doctor Who* seemed 'so last century'.

It may seem strange to say, but I wasn't totally unhappy about the lack of a new series on TV. In the fan world, *Doctor Who* was far from dead. In fact it was thriving as never before with new stories being released on a monthly basis in the form of

Below:
Paul McGann
as the Eighth
Doctor in the
1996 TV Movie.



novels, audio dramas and comic strips. The demand for new adventures had been met by a highly creative group of writers who had grown up with the Doctor and were bringing fresh new ideas to the format, whilst remaining true to its origins.

As well as these new adventures we were also able to revisit and enjoy the old TV episodes. Initially released on VHS video, and then later on the new picture-perfect DVD format, we could now watch *Doctor Who* whenever we liked.

However, despite this glut of *Doctor Who* in diverse formats, what most people wanted was to see new episodes on TV. And, of course, somewhat unexpectedly, that's what we got. A brand new, retooled but not rebooted, *Doctor Who* burst on to our screens in 2005.

Like all of my fellow fans, I was thrilled at the announcement of the return of *Doctor Who*, but I don't think I was quite prepared for the scale of its success. I vividly remember stepping out of Manchester's Picadilly station and looking up to see a vast billboard on which was plastered the giant beaming faces of Christopher Eccleston as the Ninth Doctor and Billie Piper as his new companion, Rose, with the TARDIS behind them. Not only was *Doctor Who* coming back, it was going to be BIG!

The architect of the new *Who* was Russell T Davies, and the story of how he not only resurrected *Doctor Who* but turned it, almost overnight, into one of the BBC's flagship shows is told in this volume of *Doctor Who – The Complete History*.

John Ainsworth – Editor



'A BRAND NEW, RETOOLED BUT
NOT REBOOTED, DOCTOR WHO BURST
ON TO OUR SCREENS IN 2005.'

2005 SERIES

2005 Series

- ▶ *Rose*
- ▶ *The End of the World*
- ▶ *The Unquiet Dead*
- ▶ *Aliens of London/
World War Three*
(see Volume 49)
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- ▶ *Father's Day*
(see Volume 49)
- ▶ *The Empty Child/
The Doctor Dances*
(see Volume 50)
- ▶ *Boom Town*
(see Volume 50)
- ▶ *Bad Wolf/
The Parting of the Ways*
(see Volume 50)

2005 series

The success of *Doctor Who* upon its return to our screens in 2005 after a long hiatus relied on a number of factors both on screen and off, any one of which could have gone perilously wrong. *Doctor Who* is a series that has metamorphosed many times and has a famously malleable format, so prior to 26 March 2005, what it was actually going to be like was anybody's guess.

Apart from the central premise of an eccentric and benign time traveller

from another world encountering alien menaces, two key elements from its past are retained by the new production team. These elements (which must now surely be considered must-haves in any iteration of the show) are the theme tune, composed by Ron Grainer, and the police box TARDIS with its larger dimensions inside than out. So far so familiar, but there are differences too. Perhaps executive producer Russell T Davies' most profoundly obvious alteration of the show's format is that the 25-minute episodic serials, which were



the programme's preferred storytelling structure for most of its run, are replaced with individual 45-minute stories (albeit with three two-part stories along the way). The cliffhangers that famously drew viewers back for more the following week are now transposed to the episode's opening moments with something terrifying happening before the opening titles scream in. For the single episode stories, it is the 'Next Time' trailer at the end of each episode that acts as the pull for next week, although for the two-parters

this was quickly removed to avoid revealing any spoilers from the concluding part of the story – a cliffhanger is no good if you see footage of those currently imperilled in perfect health just a few moments later.

Apart from the Doctor's quest for the Key to Time, or the his lengthy Trial, there hadn't really been a self-conscious, season-long story-arc in the show up until this point. With more in common now with American shows like *Buffy the Vampire Slayer*, this new form of *Doctor Who*, that eschews lengthy serials instead

2005 SERIES

contains hints of a longer, over-arching theme which is referenced in the individual episodes without dominating them. To many viewers, the title of Episode 12, *Bad Wolf* [2005 – see Volume 50], is just that – an ominous title. To the alert and eagle-eared regular viewer, it is a tantalising hint that various moments peppered throughout the early part of the season are going to come together. So while viewers are not expected to tune in week in and week out, a tenuous link is threaded throughout a disparate group of stories. This thread reaches a climax in the series finale, providing meaningful payoff for the hardcore fan without alienating the more casual viewer.

In terms of the story, the phrase ‘Bad Wolf’ is the key to bringing Rose back to

the Doctor and helping him to save the Earth without having to sacrifice his own life. Never before had the personal journeys of the series’ lead characters been so integral to the storytelling. This, more than anything, is what announced itself as being ‘how we do *Doctor Who* now’ in contrast to what had gone before. UNIT HQ may have been a regular haunt for the Third Doctor with familiar characters about whom he obviously cared. However, we all knew that, while exiled there, he couldn’t wait to jet back off into time and space. Conversely, Rose is more than happy to travel the universe, but the Powell Estate is home, the people there are family and she never fully leaves them. Even though Jackie Tyler takes no part in the story of *The End of the World* [2005 – see Volume 48], she is still in

Right:

There’s a Bad Wolf on the Powell Estate.





the episode on the end of the phone – Rose still has contact with her everyday life, even when she's as far away from it as possible. If she is in danger of being too overwhelmed by the vast array of aliens on show, then so too might the viewer. This link with twenty-first-century Earth is vital.

Rose Tyler

Rose Tyler is perhaps more of a focus than the Doctor during this first year of revival – this is emphasised by the fact that the opening episode is named after her. Such prominence is nothing new – the companions have been audience-identification figures since the very first episode in 1963: Ian and Barbara don't encounter the Doctor until halfway through the instalment. Come 2005, and Rose is the first person we see. It is through her eyes that we are introduced to the Doctor, the monsters he fights and the ship he travels in. Her 'ordinariness'

is underlined – she works in a shop, has a rubbish boyfriend, and her mum is a bit thick and somewhat selfish. Even so, the ethos of the show suggests, people like that – people like us – are to be celebrated; even the most humdrum lives and everyday humans are special. *Doctor Who* may be about the vast wonders of the universe but these extremes also highlight all that is good about people – even people like Mickey the idiot or Jackie Tyler, both somewhat feckless comic characters when we first meet them but, by the series' end, much-loved semi-regulars who have displayed bravery and capability in a crisis.

If we are all special, then this first and foremost includes Rose. We see how someone apparently consigned to a life of meagre wages and low expectations can fly and flourish given the opportunity. A seemingly ordinary person with an ordinary life becomes the brave, funny and insightful heroine of adventures that threaten the whole universe. If Rose is a celebration of humanity then she is also

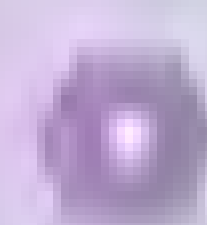
Left:

Rose proves to be capable in a crisis.



Left:

Jackie loves a good drama!



2005 SERIES



Above: Adam is not a companion the Doctor wants to have on board.

there to temper and emphasise the alien qualities of the show's hero. With this particular incarnation of the Time Lord, there is an extra layer of self-imposed detachment to get through as well. She is necessary for the rehabilitation of this clearly emotionally wounded man. We are left in no doubt that it is going to take a special person like her to succeed in this task. Indeed there is a whole sub-plot in *The Long Game* [2005 – see Volume 49] designed purely to prove how not everyone is cut out to stand by the Doctor's side. Adam's decision to use his travels for his own self-advancement highlights Rose's more positive attitude to their adventures. That said, this is tested in the very next adventure in which she foolishly tries to alter the course of history and save her dead father. She learns a valuable lesson in the process, as indeed, does the Doctor, who tempers his attitude to "stupid apes" thereafter.

Such pronouncements remind the viewer that, despite appearances, the Doctor is not human and that his relationship with the planet he has saved many times is a complex one. Christopher Eccleston's war-scarred Doctor is as tetchy as Hartnell, as mercurial as Troughton, as rude as Pertwee and as detached as Tom Baker. But his northern bluntness gives this alien a new tone, previously unheard from Time Lord lips. His assessment of his own ears at the beginning of *Rose* [2005 – see page 16] might suggest that he has just regenerated, in which case his is very much the live-fast, die-young incarnation.

A compassionate Doctor

Despite the northern bluster, there's an innocence about him, his humour slightly gangly and awkward, his grinning and laughing to himself at odds with the battle weary demeanour that seeps out when he is confronted by death and destruction. His compassion for a dead space pig in *Aliens of London* [2005 – see Volume 49], the fast-thinking assimilation of information as he tries to identify the Slitheen's planet of origin, and the dilemma he faces in terms of what to do with his prisoner in *Boom Town* [2005 – see Volume 50] are just three examples of the complex, moral, passionate and funny aspects of the central character. His vocabulary is perhaps less florid than that of the stereotypical image of the Doctor (he tells Rose to "leg it" in the first episode) but he enunciates his righteousness just as fiercely as any of his predecessors. He also seems to seek comfort in the things we take for granted; his celebration of the first meeting of the bride and groom in *Father's Day* [2005 – see Volume 49] or the act of buying chips in *The End of the World* show a man comforted and reassured by the



'IT IS THROUGH ROSE'S EYES THAT WE
ARE INTRODUCED TO THE DOCTOR, THE
MONSTERS HE FIGHTS AND THE SHIP HE
TRAVELS IN.'

2005 SERIES



Above:
"Everybody
lives!"

mundanity of the everyday. The universe is breathtaking and exciting but it comes at a cost. If Rose's eyes are opened to the bigger picture throughout the season, the Doctor discovers again the joy in the minutiae; the small moments and the little victories. His realisation that the events of *The Empty Child/The Doctor Dances* [2005 – see Volume 50] might conclude without a single death ("Oh, give me a day like this") is that of a man once again reconnecting with life. Of course, that story is unusual in this

regard. Up to this point, only four stories (*Inside the Spaceship* [1964 – see Volume 2], *The Savages* [1966 – see Volume 8], *Fury from the Deep* [1968 – see Volume 12] and *The Mind Robber* [1968 – see Volume 13]), had not featured the death of at least one person. It is interesting to note how the reborn series deals with the necessary violence encountered by the Doctor on his travels. In *Rose* we don't actually see anyone die – Clive's death occurs off-screen and old-school viewers could be forgiven for

thinking that the new incarnation of the show might have to be a trifle more coy about its killings. Certainly the amount of daggers used as weapons between 1963 and 1989 would be deemed unacceptable in an early twenty-first-century society where youth knife crime is a tangible problem. Our hero's shifting attitude towards death has always been quite complex – he has often claimed to abhor violence and refused to take a life while blowing up spaceships full of monsters or disintegrating the odd Ogron. In *The End of the World* the on-screen death of Cassandra, if not caused by the Doctor, is certainly not prevented by him. This war-scarred Time Lord certainly seems quite pragmatic about death. Contrast this with his later delight that “everybody lives”, the moral dilemma at the heart of *Boom Town* and his refusal to activate the delta wave in *Bad Wolf/The Parting of the Ways* and it is clear that this moral complexity is being actively explored by the programme.

Celebrity robots

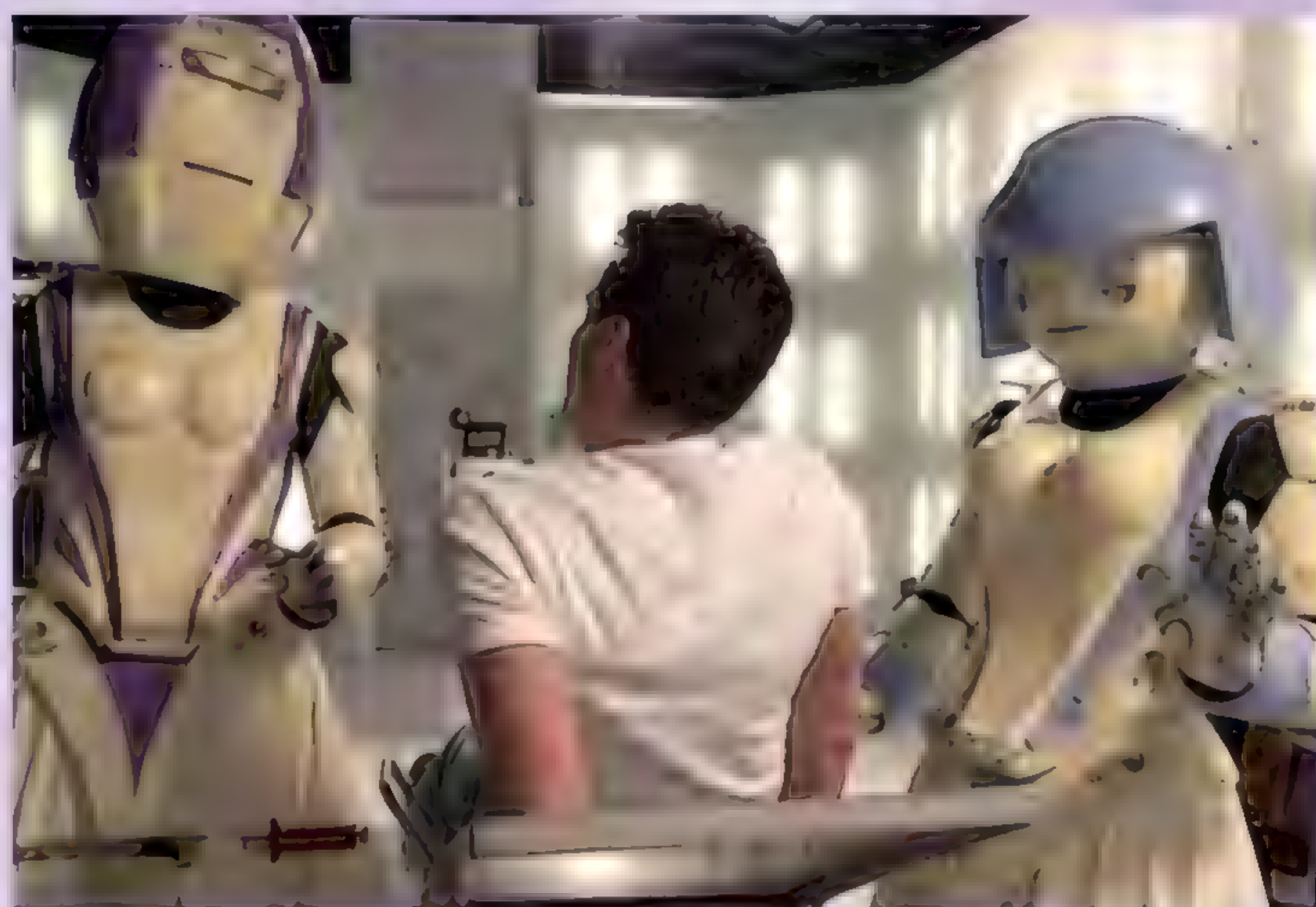
The media-savvy internet generation was not something previous *Doctor Who* producers had to be aware of. This season does so with glee. In *Aliens of London/World War Three* [2005 – see Volume 49], exposition and atmosphere are provided by an ‘in-camera’ reporter via news anchors – one of those briefly featured is Lachele Carl, whose character becomes a regular dramatic device on the show throughout Russell T Davies’ tenure. The dissemination of news is the focus of *The Long Game*, and its setting is where the hours and hours of disposable TV, which subjugates the masses, becomes the centre ground for the climactic battle between good and evil in the final two-parter. This key theme suggests that not only is the



Left:
The Doctor's
greatest
foe returns.

media increasingly dominant in our lives, but that in the wrong hands it can be as powerful and dangerous a weapon as a missile. Throughout all these warnings though, is an adoration of popular culture (Davies is no snob). The co-opting of real-life celebrities to play robotic versions of themselves is as much a joke as it is an evocation of love for the medium. Using current TV presenters to add verisimilitude and a sly wink to the audience is another element that still recurs, with Kirsty Wark, Alistair Appleton, Brian Cox and many others following in the footsteps of Andrew Marr and Matt Baker who appeared in *Aliens of London/World War Three*.

Below:
Captain
Jack flirts
with robots.



2005 SERIES

Famous names aside, *Doctor Who* is, of course, an important part of Britain's tableau of popular culture itself. But that rich history brings with it baggage and it was by no means certain that when the series came back it would be a continuation of what had gone before. While the Autons returned in the very first episode, their backstory is deliberately vague – no fan-pleasing continuity references here, bar the obvious similarities of rampaging shop window dummies slaying shoppers in *Spearhead from Space* [1970 – see Volume 15]. Gradually though,

Below:

The power of the media is a key theme in *The Long Game*.

pieces from the old jigsaw came back, fitting in neatly with new continuities and characters. The Doctor's own people are mentioned in the second episode; it is also revealed that they are all dead. *Dalek* [2005 – see Volume 49] sees the return of an old foe and sheds more light on a new concept – the Time War, a story strand that still resonates in the series 10 years later.

To help accommodate both the new viewer and comfort the old, the show very consciously lays out its formula by having its first episode set in the present, its second in the far future and the third





Left:

Introducing Captain Jack Harkness.

in the past, providing a three-pronged dissertation on the basic episode formats that the show will use to tell its stories. The fourth and fifth episodes bring us back to twenty-first-century Earth in order to remind us of the world Rose inhabits and the regular characters whose lives her absence impacts.

A new generation

The sixth and seventh episodes, while individual adventures in their own right, sow the seeds for the season finale which utilises the foe from one and the setting of the other. *Father's Day* fills in Rose's emotional backstory while answering the casual viewer's questions about why a time traveller doesn't just head back in time to stop something awful from ever having happened in the first place. *The Empty Child/The Doctor Dances* introduce Captain Jack, someone who will go on to become a very important character in the *Doctor Who* universe. Initially a rogue whose criminal ways are tempered by exposure to the Doctor and Rose, he

becomes a new stand-out character in the final episodes, fulfilling the Brigadier's role of being able to do all of the violent things that the Doctor occasionally needs others to do on his behalf. This way, the Time Lord has his space cake and eats it – he is able to win but not get his hands dirty with the violent activity sometimes required to facilitate victories. Such moral paradoxes aren't ducked by the series, indeed *Boom Town* is all about them. *Bad Wolf/The Parting of the Ways* bring the whole thing to a head, rounding off the story-arc nicely. The Ninth Doctor introduced Rose and a whole new generation of viewers to his adventures in time and space, but he also learned a few things himself along the way.

It is remarkable how many aspects of this season remained unchanged as the series went on. Teething troubles would be expected to be ironed out as writers and production teams learned from their mistakes, but the template established here remained pretty consistently throughout Russell T Davies' tenure. It's hard now to imagine a world where *Doctor Who* was a bit of a joke. The tone, style, aims and techniques of the show's first year back on our screens have endured to this day. ■

Below:

Mickey regrets going to put the rubbish out!





ROSE

▶ STORY 157

Rose Tyler is an ordinary girl living an ordinary life. But when the department store where she works is invaded by Autons, her life is turned upside-down. She meets an extraordinary man called the Doctor and so begins the trip of a lifetime...



Introduction

For some, the nine-year gap between the Eighth Doctor's one and only story [1996 – see Volume 47] and 2005's *Rose* is a clear dividing line, separating two different series. However, it was hardly the first time that *Doctor Who* has undergone a partial reboot.

Take a look at the 1970 series [see Volume 15]. At the time, the break between *The War Games* and *Spearhead from Space* was by the far the longest the series had seen. For its first six years, the gap between seasons was only a matter of weeks – with hardly a gap at all between the 1967/68 series and the 1968/69 series owing to a repeat of *The Evil of the Daleks* – but viewers would have to wait over six months for the seventh series to air. When it did, the show's format would change drastically.

Below:
Spearhead from Space relaunched the series in colour for the first time in 1970.



Perhaps it was seeing how successful this refreshed version of the series was, that led chief writer Russell T Davies to borrow the Autons – and a famous set piece involving shop window dummies – from *Spearhead from Space* to launch his first series.

Renewal has always been a big part of *Doctor Who*, but the changes when the series returned in 2005 weren't completely without precedent. It was the first time episodes had been made in widescreen – surely a development much like when the series went from black and white to colour. The new episodes were now 45 minutes long instead of 25, but both *Resurrection of the Daleks* and the 1985 series had been broadcast in a similar format. The majority of the stories were shorter and self-contained, but again, this was not something unheard of before.

The new Doctor, Christopher Eccleston, was definitely the Ninth Doctor. Publicity surrounding the series' launch made it clear that this was a continuation of the show last made in 1996.

It's the audience that creates the division. The return of *Doctor Who*, after such a long time, attracted a huge number of viewers who'd never heard of the series before. To them it was a new show. Some others had perhaps got used to *Doctor Who* being over, something that was fixed in the past, and had a calcified view of what the series should be.

With the passing of each new series, however, *Rose* recedes into the past and can be seen for what it is: a major landmark in the series' decades-long history, just like *Spearhead from Space* and any number of the series' other fresh starts. ■

'ROSE IS A MAJOR LANDMARK IN DOCTOR WHO'S DECADES-LONG HISTORY.'

STORY

It's an ordinary day for Rose Tyler. She wakes up, kisses her mum Jackie goodbye, goes to work at Henrik's store and meets her boyfriend Mickey for lunch. After work she looks in the basement for a colleague. The basement is full of shop window dummies which start to move! [1]

Rose is rescued by a man called the Doctor. [2] They race into a lift where the Doctor pulls off a dummy's arm. Once they are outside he tells her to run for her life. She runs across the street – and the department store bursts into flames!

Rose returns home and gives Mickey the dummy arm to get rid of. He tosses it into a bin.

The next morning, Rose hears a noise from the catflap and sees the Doctor peering in. Rose makes him a coffee while he entertains himself in the living

room. The dummy arm leaps out from behind the settee and attacks him. Rose thinks the Doctor is messing about until the arm lunges at her. [3] The Doctor neutralises it with his sonic screwdriver.

Walking outside, the Doctor takes Rose's hand and says he can feel the turn of the Earth, then tells her to forget him and walks away. [4]

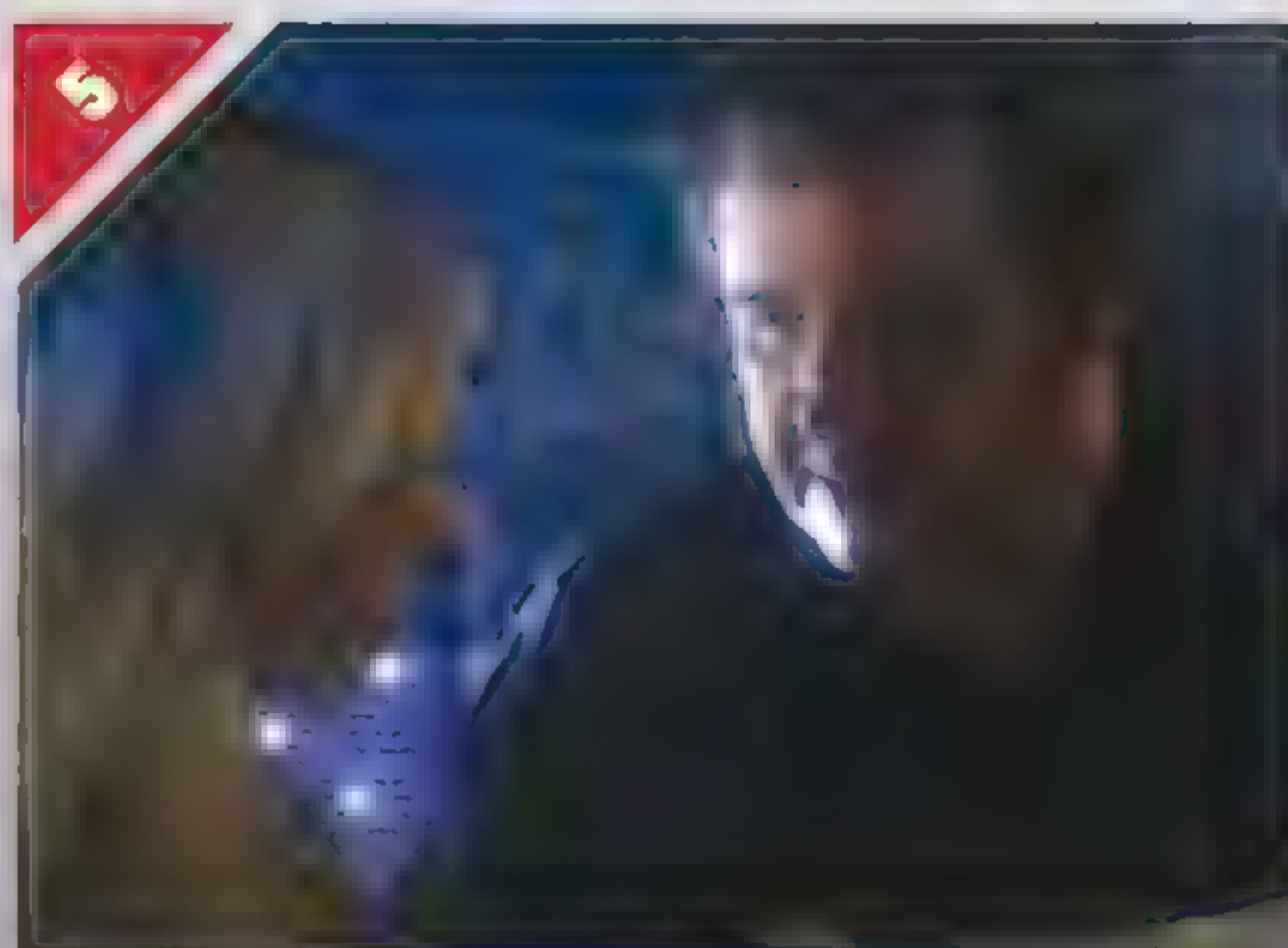
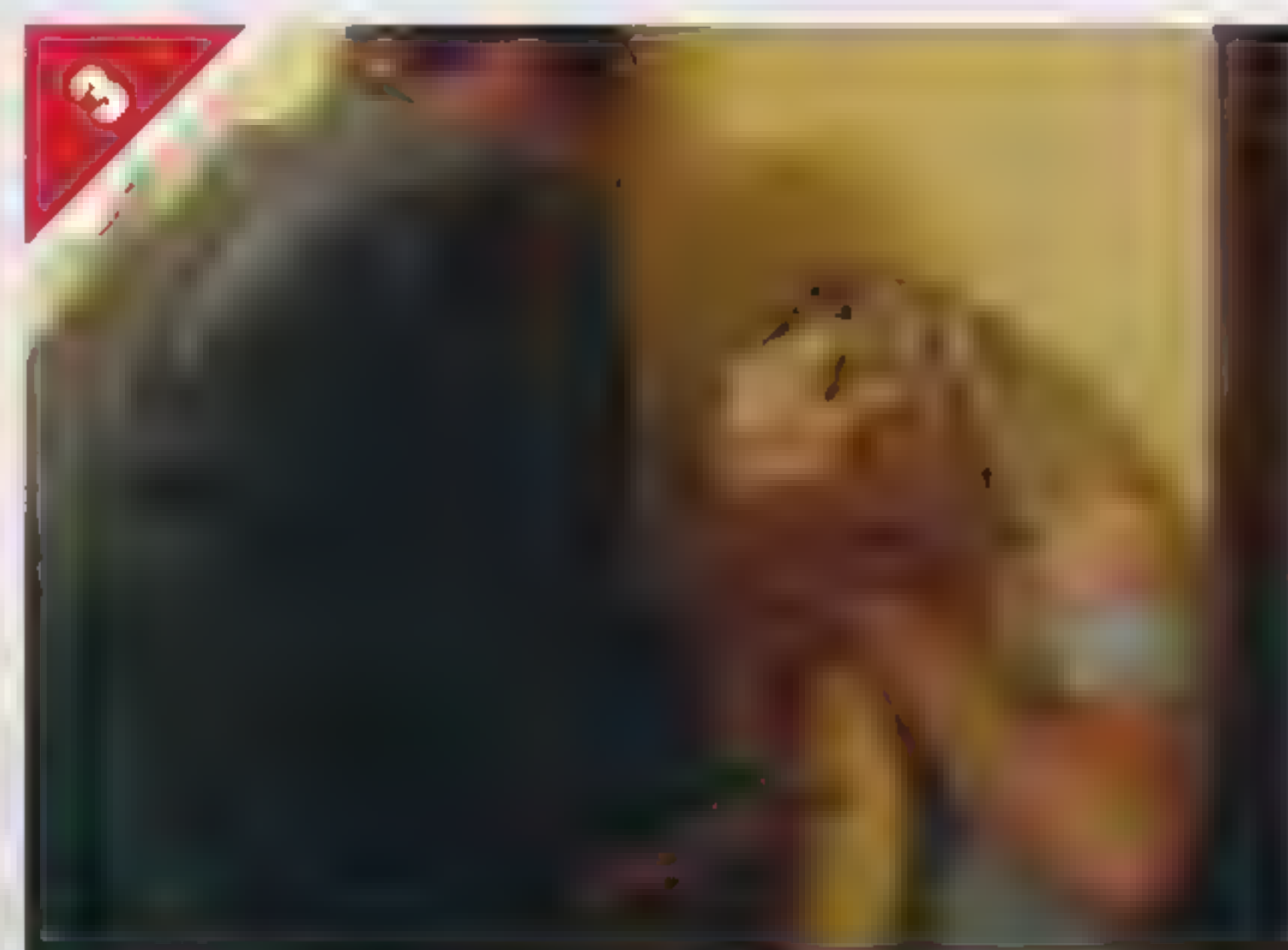
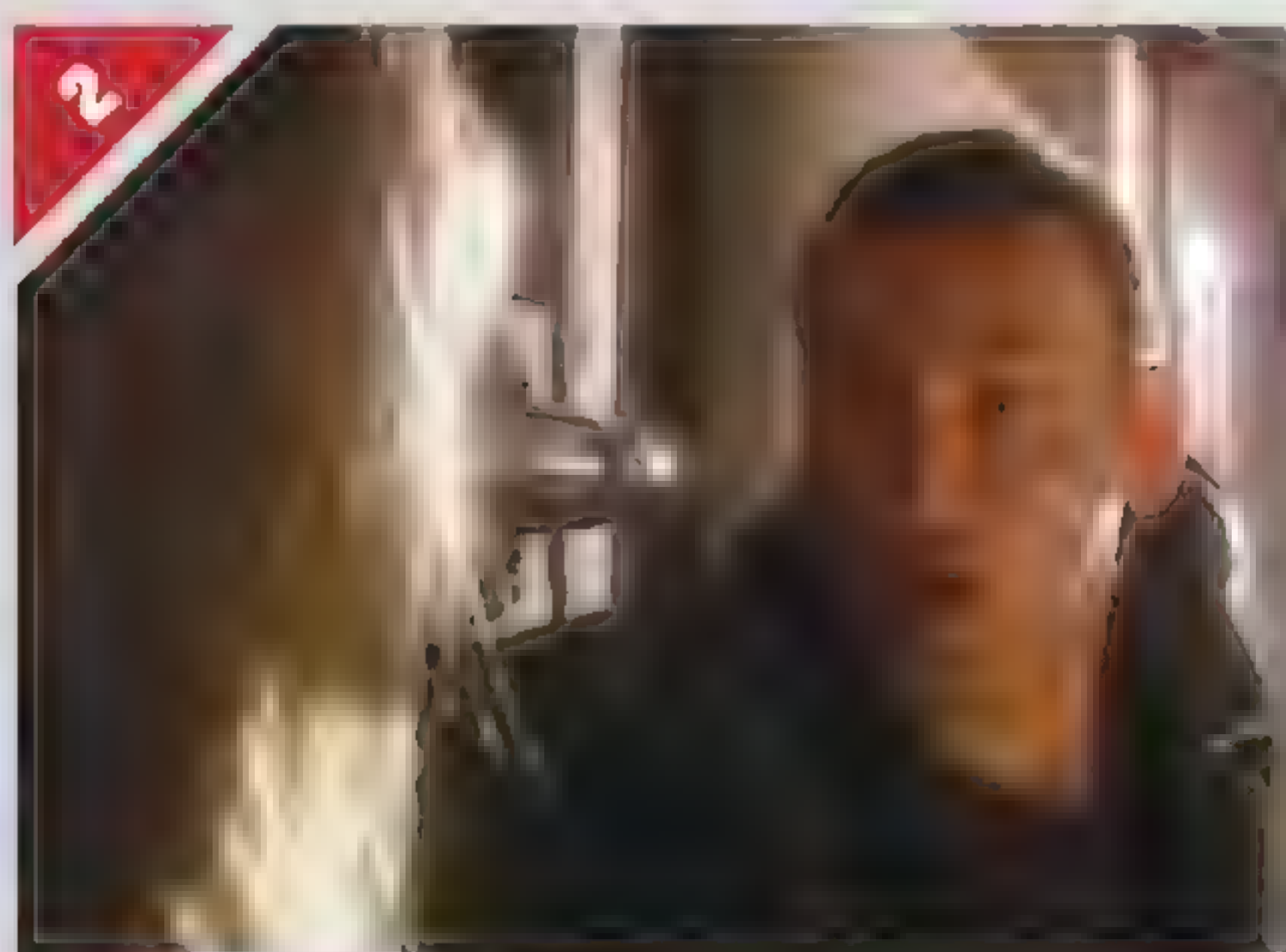
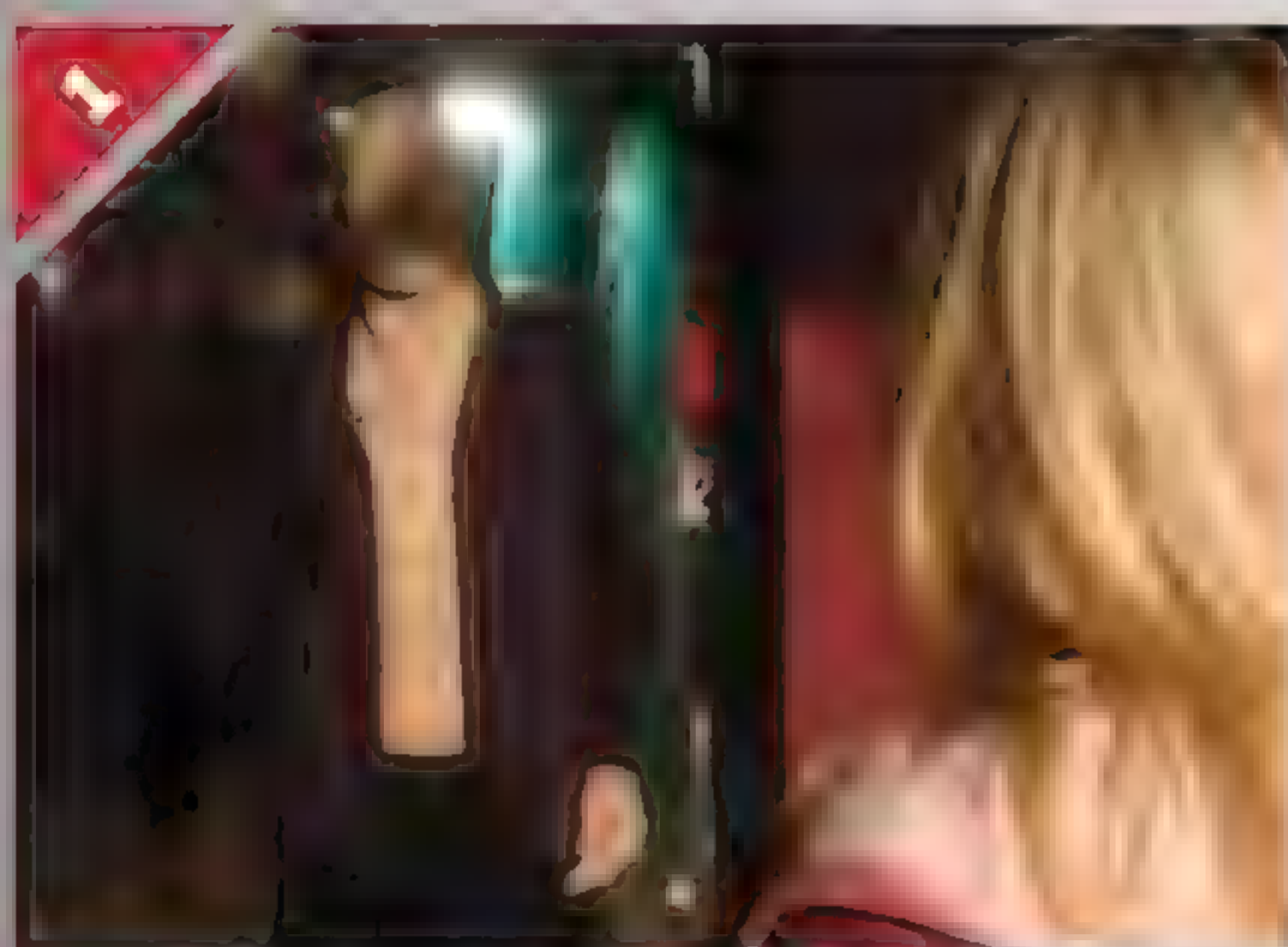
Rose looks the Doctor up on the internet. 'Have you seen this man? Contact Clive!'

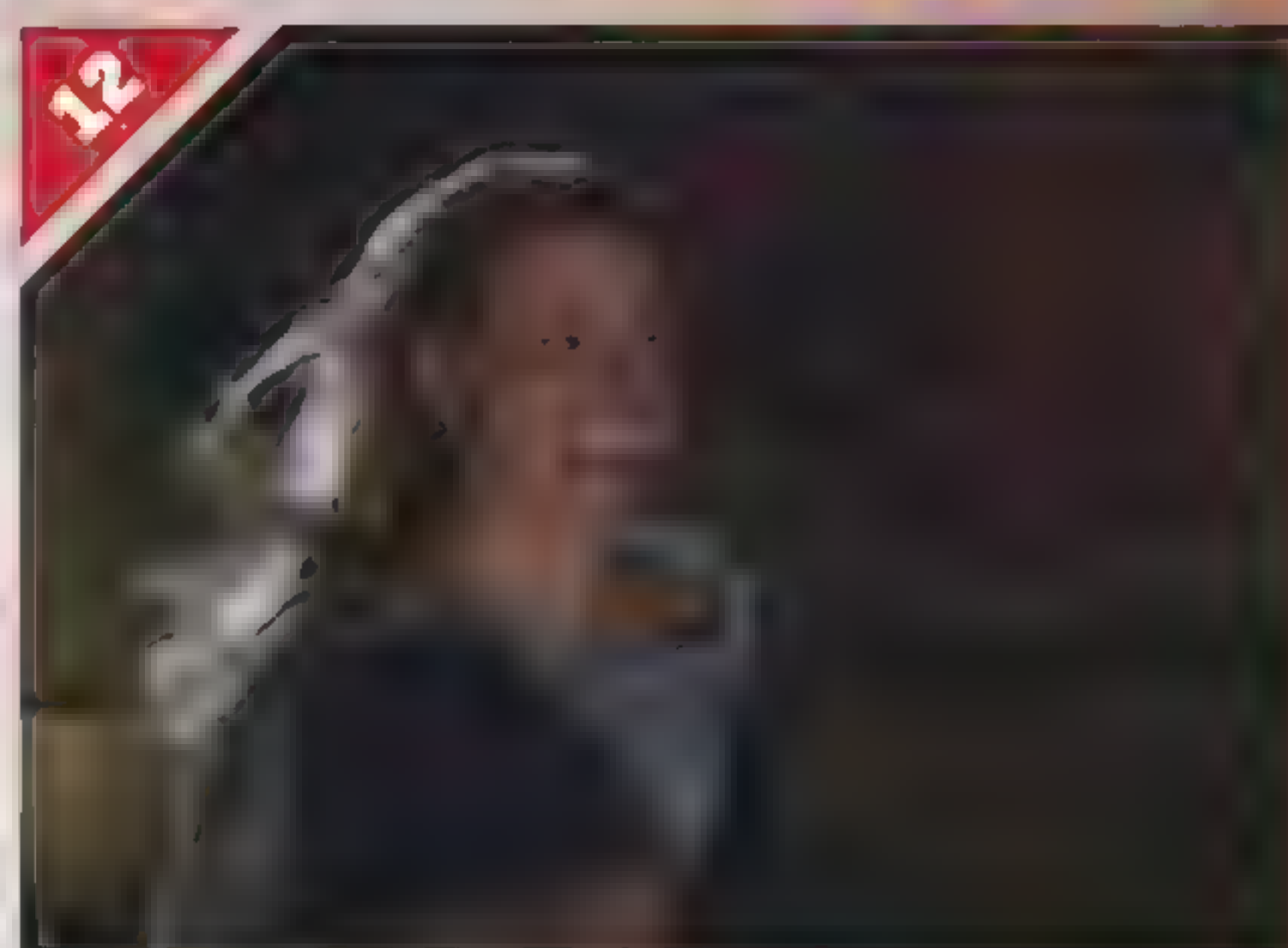
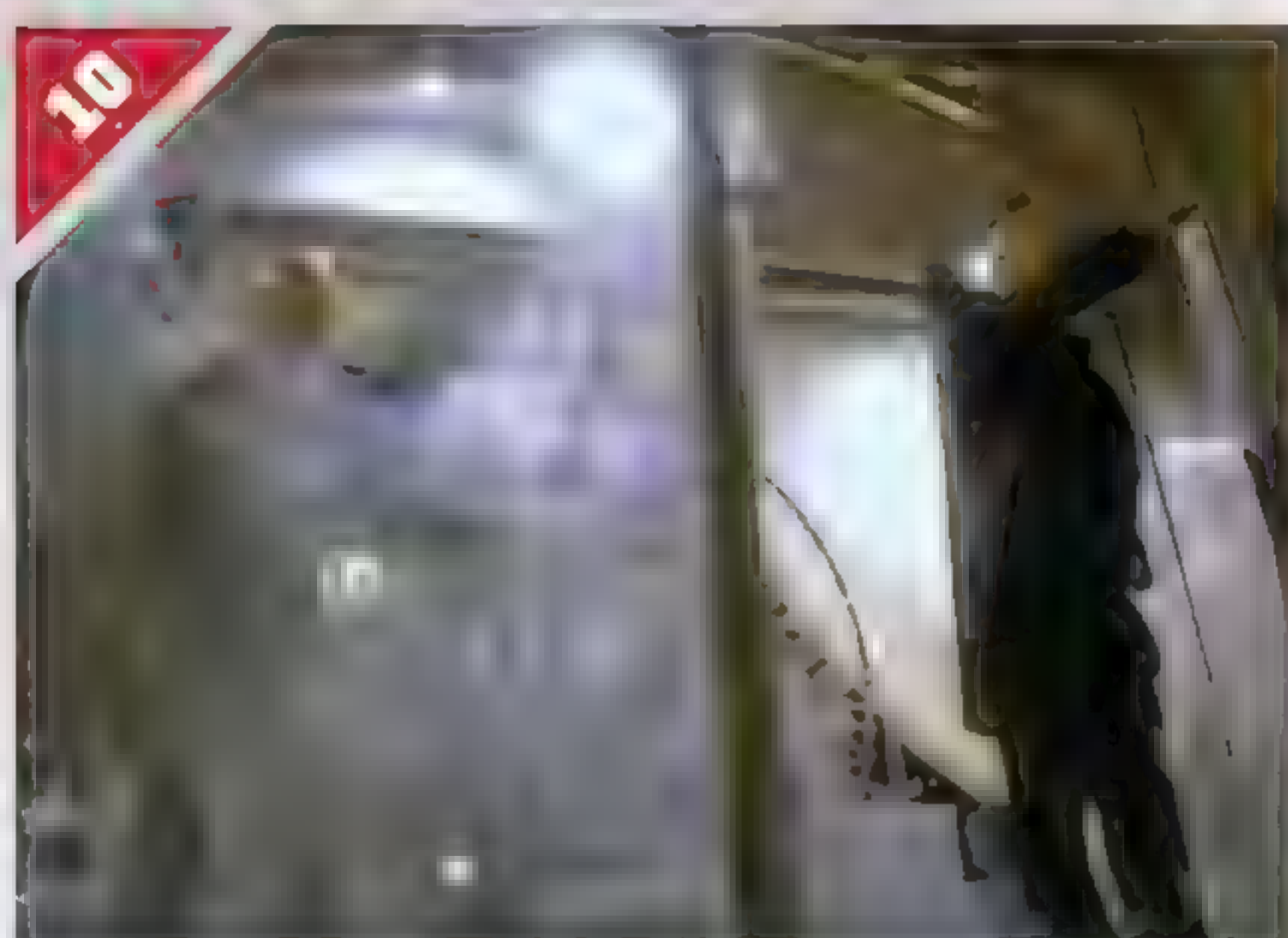
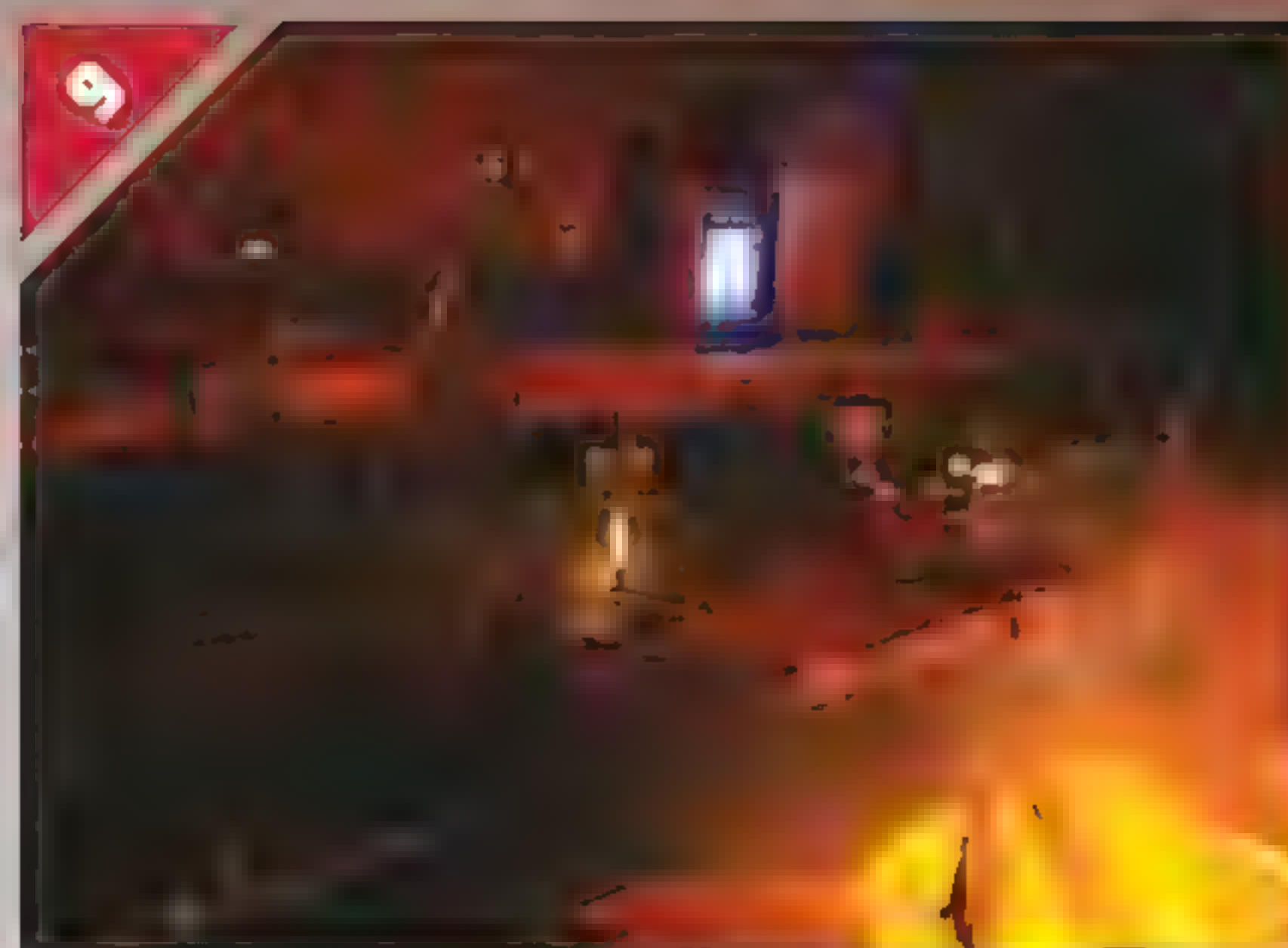
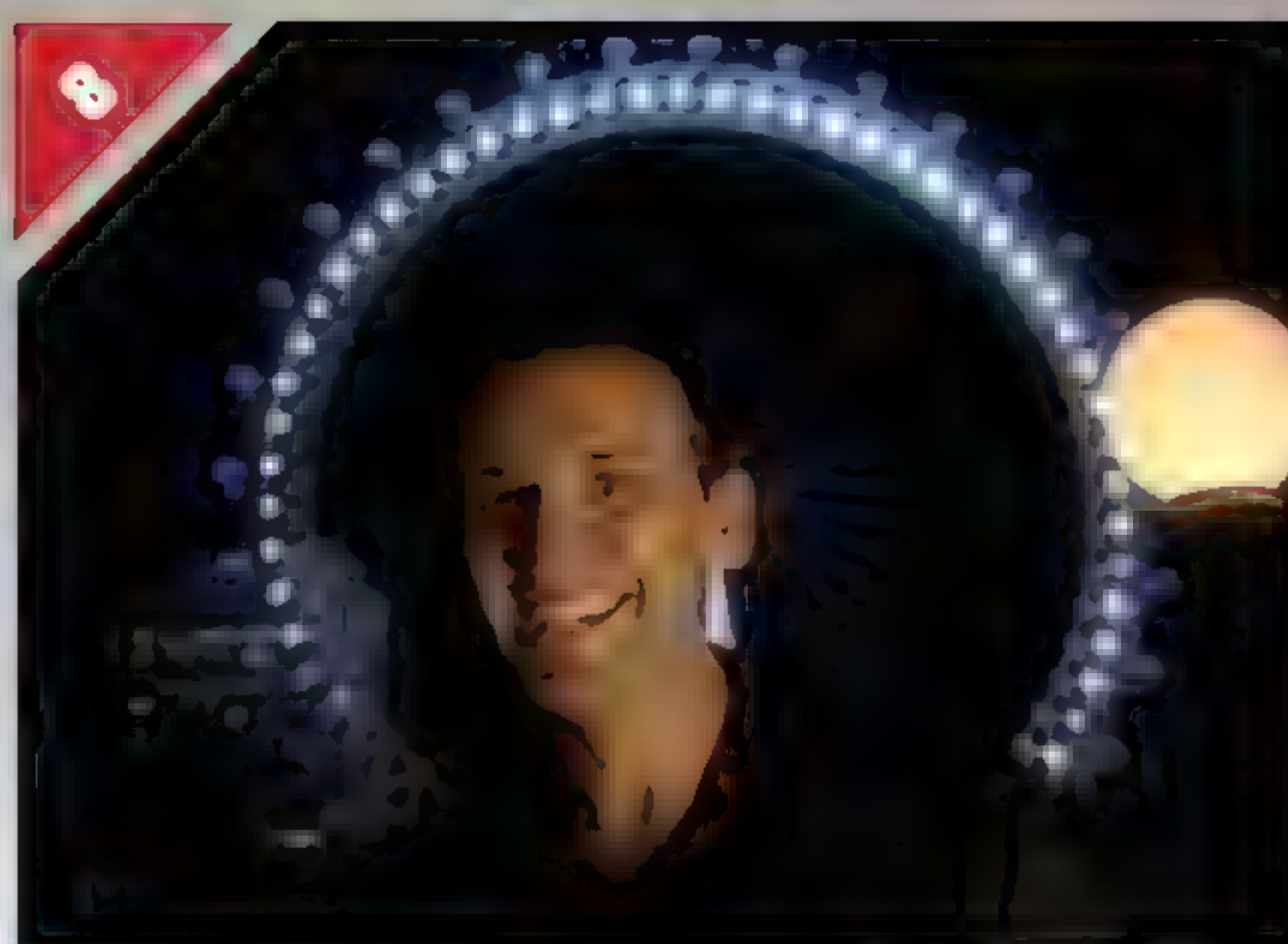
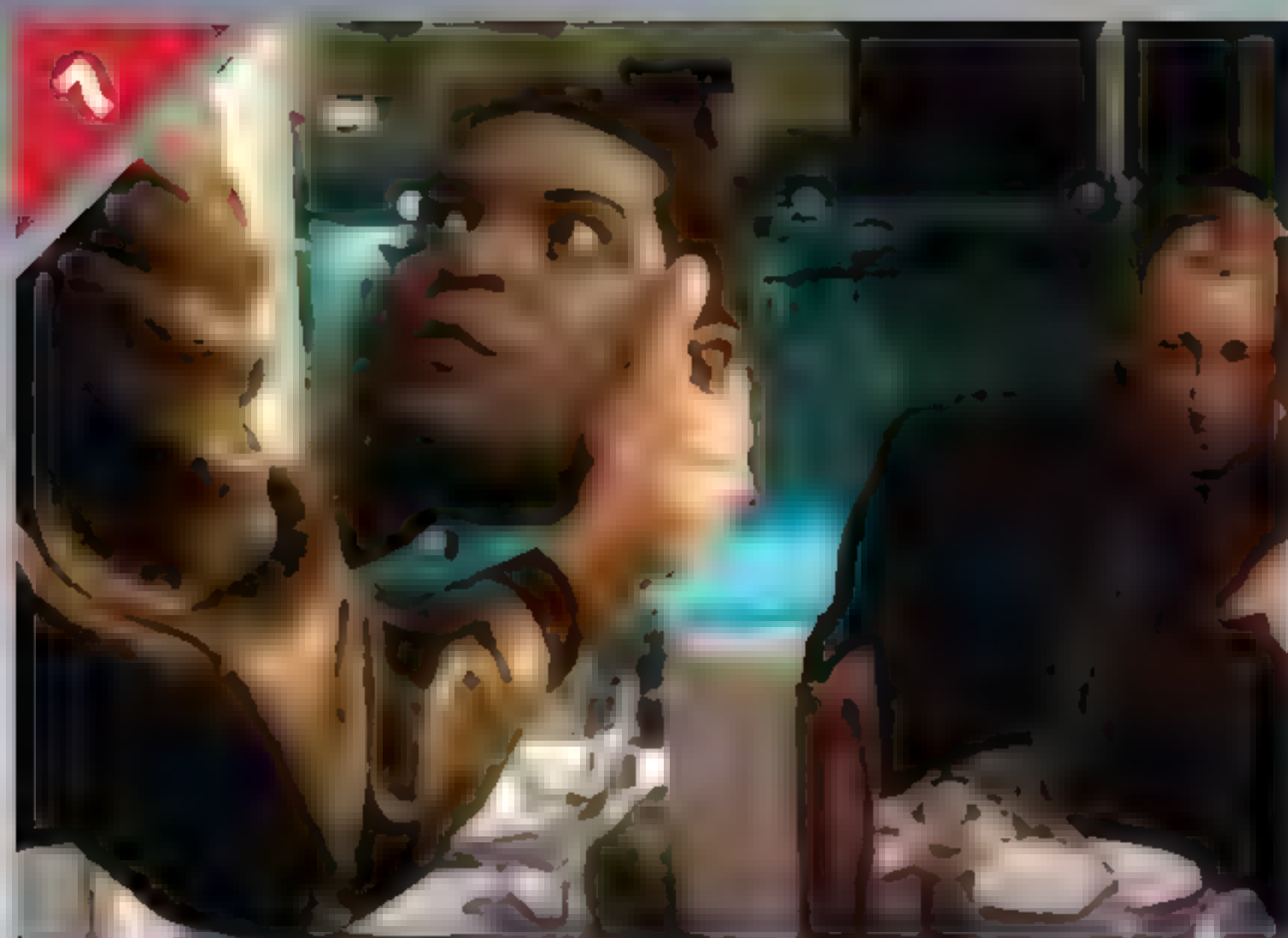
Mickey drives Rose to Clive's house. Clive shows Rose into his shed and tells her that the 'Doctor' is an alien from another world. [5]

Mickey notices a wheelie bin move. He goes to investigate and it swallows him whole! [6]

Rose returns to find Mickey waiting in the car and suggests they go for pizza.

In the restaurant, Mickey asks Rose where the Doctor is – he is standing beside their table with a bottle of champagne. He fires the cork into





Mickey's forehead and pulls off Mickey's head. [7] The headless Mickey chases the Doctor and Rose through the restaurant.

The Doctor and Rose race outside and into a police box which is bigger on the inside. The Doctor explains that he's an alien and they are standing in an alien craft, the TARDIS.

The Doctor tracks the signal from Mickey's head and lands the TARDIS on the London Embankment.

The Doctor and Rose emerge. The Doctor explains that the Nestene Consciousness wants to invade the Earth but he has come prepared with a tube of Antiplastic. But first he must find its transmitter. The London Eye! [8]

Rose spots a hatch which leads into an underground lair containing a huge vat of bubbling liquid – a living entity called the Nestene Consciousness.

Rose finds the real Mickey huddled on a gantry. Two dummies grab the Doctor and confiscate the Antiplastic. The Consciousness reveals that it

has the TARDIS and will now begin the invasion! [9]

Clive is out shopping with his wife and his son when the shop window dummies come to life. [10] One of them fires its gun at Clive.

Jackie is also out shopping. She runs outside and hides behind a taxi – but three bride dummies smash through the window behind her. [11]

In the lair, Rose swings across on a chain, knocking the dummy holding the Antiplastic into the vat.

All the dummies collapse, twitching. The Doctor, Rose and Mickey escape in the TARDIS before the lair explodes.

The TARDIS lands in an alleyway. The Doctor invites Rose to go with him but she turns him down.

The Doctor enters the TARDIS and it vanishes – only to reappear. The Doctor leans out. “By the way, did I mention? It also travels in time.”

Rose gives Mickey a kiss and runs into the TARDIS. [12]

Pre-production

It is exactly the same show. What an inheritance!" commented writer Russell T Davies of *Doctor Who*'s return in *Doctor Who Magazine*. As with heroes like Sherlock Holmes and James Bond, he had always hoped that the Doctor would return.

In December 1998, Russell arranged via his producer friend Tony Wood to meet Patrick Spence, who had become the BBC's head of drama development a few months earlier. By now, Russell had established himself in the television industry on series such as Granada's *The Grand*. He was also a keen devotee of *Doctor Who*, first seeing the series in 1966. While at Granada, Swansea-born Russell had suggested to deputy director of programmes David Liddiment that the company could bid to make *Doctor Who*

Right:
Russell T
Davies' ground-
breaking *Queer
as Folk*.



only to be told, "Why would we touch that piece of rubbish?"

Russell also wrote a *Doctor Who* novel entitled *Damaged Goods*, published by Virgin Books in October 1996, about a boy called Gabriel Tyler living on a council estate in 1987 who was the focus of strange powers. Recently, Russell had worked with producer Nicola Shindler and her Red Production Company, their first production being Channel 4's *Queer as Folk* in which Russell featured various references to *Doctor Who* via one of the lead characters, Vince Tyler.

User-friendly sci-fi

At the meeting with Patrick, Russell suggested Tom Baker returning to play the Doctor to generate some excitement, and found this enthusiastically received. Aware of the limbo the series was in following the 1996 TV movie [1996 – see Volume 47], he warned that the show's rights might be held by BBC Films. In early 1999, a further approach to Russell was made by BBC One controller Peter Salmon, but it became clear that the rights were unavailable. The project was shelved.

In September 2000, Lorraine Heggessey was announced as the new controller of BBC One. Taking up her role in November, Lorraine told *Doctor Who Magazine*, "I love *Doctor Who*. It was part of my childhood." She was frustrated to discover that the rights were with BBC Films...

Another new champion for *Doctor Who* was Jane Tranter, announced as drama controller and commissioner on Thursday 12 October 2000. Entering television in the late 1980s, Jane had always loved

Pre-production

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

'RUSSELL WAS A KEEN DEVOTEE OF
DOCTOR WHO, FIRST SEEING THE SERIES
IN 1966.'



Above: Shop window dummies invade the streets.

Doctor Who and regarded it as the most glamorous production ever made by the BBC; she had even marked up the Acton rehearsal rooms for work on the series. On arriving at BBC Drama, she placed key images from the department's history on her office walls – including a Dalek. Lorraine asked Jane to revitalise BBC One's Sunday night drama, but Jane was more bothered about Saturdays. Following the successful *Jonathan Creek* during the 1990s, similar shows were sought such as *Randall & Hopkirk (Deceased)* and *Strange*. Now Jane wanted *Doctor Who* as a “user-friendly” example of science-fiction. “Well, maybe,” agreed Lorraine.

In mid-2001, Russell was invited to meet with Pippa Harris, an executive producer and former head of development at the BBC, and Laura Mackie, the incoming head of drama serials. Although the approach was ostensibly about *Doctor Who*, Russell felt that this was a lure by the corporation for other drama projects; he was now a ‘hot property’ following *Queer as Folk*. Russell reconsidered some of his *Doctor Who* relaunch ideas from the 1990s. This

featured a companion who is a young office cleaner working alone in a city high-rise one night when she discovers dinosaurs in the basement. Russell felt this could employ the same computer-generated technology seen in BBC One's *Walking with Dinosaurs*, including a sequence where the Doctor and his companion are attacked on a window cleaner's cradle by a pterodactyl. Another notion was a spoof of BBC Two's *The Weakest Link* with host Anne Robinson becoming the robot Anne Droid. Russell's discussions progressed no further than 20 minutes of chat after which it was clear that the rights situation needed checking. While offered other projects, Russell indicated that his main interest with the BBC was *Doctor Who*.

Revival

Meanwhile, Russell worked with Red Productions on *Bob & Rose* for ITV1 and prepared *The Second Coming* starring Christopher Eccleston, which began production in October 2001. Russell still wanted to bring *Doctor Who* back and told Nicola during her meetings with the BBC about potential projects; “Tell Lorraine Heggessey that I want to write *Doctor Who*.” Nicola felt a major writer such as Russell was mad for wanting to revive an old series...

During 2001, Russell's writer friend Paul Abbott had created *Linda Green* made by Red Productions for BBC One, and Russell had scripted one episode. The show was launched in October at the Lowry Hotel in Manchester, where Nicola told Russell that he should approach Jane Tranter about *Doctor Who*. Feeling that this would harm his career and wanting to focus on his own projects, Russell declined... leaving Nicola to approach Jane and tell her, “He wants to talk to you about *Doctor Who*.” Although

seven months pregnant with twins, Jane eagerly rushed across the room to talk to Russell and indicate that she would very much like him to reinvent the show that they both cared about. “Okay, let’s do it,” said Jane, warning that getting the show off the ground might take time. Having only met Jane that day, Russell suspected that the BBC executive was simply being polite.

However, with Jane imminently going on maternity leave, it was some months before her plans could progress. By May 2002 she had returned and indicated Russell’s interest in *Doctor Who* to Lorraine. Lorraine was one of the few people to take Jane’s suggestions seriously at a time when the BBC still regarded *Doctor Who* as synonymous with ‘wobbly sets’.

Also in May, the ITV franchise London Weekend Television (LWT) announced a

new drama, *Casanova*, commissioned from Russell by LWT’s Neath-born development producer Julie Gardner. After being urged on to work together by Tony Wood, Julie and Russell had met on Wednesday 6 February 2002 at the South Bank Awards.

“*Doctor Who* was a fantastic series, and I think we should look at ways to reinvent it,” commented Lorraine Heggessey revealing that the BBC were in early discussions about the show when interviewed by Simon Mayo on his Radio 5live show on Tuesday 17 September 2002. This soon spawned the usual media stories of speculation which the popular press regularly seized upon regarding *Doctor Who*.

By early 2003, Russell had doubts that Jane had been serious in her interest and was unsure if he wanted to work ‘in house’ at the BBC; he imagined that the



Left:
Mickey and
Rose’s life
before the
Doctor.

Connections: Eye eye

➤ Opened to the public in March 2000, the London Eye is a huge Ferris wheel standing over 400 feet tall located on the South Bank of the River Thames.



Corporation felt *Doctor Who* was suitable only for a low-budget BBC Three reboot in a 9pm slot. Consequently, he did not follow up the earlier meeting. On Sunday 16 March, *The Observer* ran an interview with Jane in which she said that she would “like to do a modern version of *Dr Who* starring someone

like Judi Dench”. That weekend, the *Sunday Mirror* rumoured that *The League of Gentlemen* comedy team – of which Mark Gatiss was a member – were talking to the BBC about *Doctor Who*; the group quickly denied this. Another rumour in the *Metro* on Thursday 3 April was that pop-singer-turned-actress Billie Piper was shortlisted to play the Doctor’s companion.

At this time, the BBC was decentralising and reassigning some network output to the regions. In July 2003, Julie Gardner was appointed the new head of drama at BBC Wales, bringing with her *Casanova* from LWT which Jane was keen to have because of Russell’s involvement. At BBC One’s press launch for *The Canterbury Tales* in early August, Jane walked past Russell’s agent, Bethan Evans, saying, “Russell. *Doctor Who*. We’re doing it. Tell him.” Bethan left a message for Russell, who – believing that no progress had been made – ignored the missive for a few days.

On Thursday 21 August, the BBCi team issued a statement regarding the series’ rights in conjunction with their animated online adventure *Scream of the Shalka*; *Doctor Who* was jointly owned by the BBC and BBC Worldwide, the US rights for the TV Movie project having reverted to the BBC. BBCi executive producer Martin Trickey was asked to explain this situation to Lorraine and Jane, confirming that although a film was still theoretically

in early development, *Doctor Who* was available to BBC One. Speaking at the Edinburgh Television Festival on Monday 25, Lorraine announced, “I would like to resurrect *Doctor Who* but the rights situation is too complicated to do that at the moment.” Jane received confirmation about the rights situation via director of drama Alan Yentob; the way was clear to bring the series back.

At her first formal meeting with Jane, after starting in Cardiff during August, Julie was asked, “Do you want to make *Doctor Who*?” Jane revealed that the BBC wanted Russell to relaunch the series, and Julie agreed that this was an excellent idea. Excited, Julie planned to phone Russell from home... but succumbed and called him from her mobile while travelling. Russell was in France, and was delighted that there was now somebody at the BBC whom he could rely on to revive *Doctor Who*. However, he was still sceptical and busy with *Mine All Mine*, his ITV1 comedy-drama due to enter production in September.

As Julie had not been a regular viewer of *Doctor Who*, Russell recommended that she viewed serials including *The Dalek Invasion*

Right:

“Do you want to make *Doctor Who*?” Julie Gardner embarks on an exciting new project.





of *Earth* [1964 – see Volume 4], *Spearhead from Space* [1970 – see Volume 15], *The Ark in Space* [1975 – see Volume 22], *Genesis of the Daleks* [1975 – see Volume 23], *The Talons of Weng-Chiang* [1977 – see Volume 26], *City of Death* [1979 – see Volume 31], *The Caves of Androzani* [1984 – see Volume 39] and *The Curse of Fenric* [1989 – see Volume 46]. Armed with tapes, Julie watched these over a weekend.

At the start of September, things moved quickly. Russell received a call from Julie about the project in the second week of September and was invited in to see Jane, Julie and Mal Young, the controller of continuing drama since October 1997. Aware that science-fiction was a niche market, Russell was concerned that the series' original audience no longer existed. He was now busy on *Mine All Mine* and *Casanova* until the start of 2004. Having been an executive producer on all his projects since 1998, Russell would assume the same role on *Doctor Who*, alongside Julie and Mal.

In late September, rumours spread of a new *Doctor Who* by Russell T Davies to be launched in autumn 2004. Lorraine formally green-lit the project on the

evening of Wednesday 24 September and revealed it to the press via an interview with the *Daily Telegraph* printed on Friday 26. The article *Doctor Who ready to come out of the Tardis for Saturday TV series* indicated that the prospective six-part series was unlikely to air before 2005, with the channel controller commenting that "Worldwide has now agreed that, as they haven't made the film and I've been waiting two years, it's only right that BBC One should have a crack at making a series."

Christopher Eccleston

The main press releases were issued on Friday 26 September with quotes from the three executive producers. Russell commented, "The new series will be fun, exciting, contemporary and scary... I'm aiming to write a full-blooded drama which embraces the *Doctor Who* heritage, at the same time as introducing the character to a modern audience." The news was covered on programmes such as BBC Cymru's *Wales Today*, BBC One's *Breakfast* news and Radio 1's *Newsbeat*.

Media speculation on the new Doctor began immediately. On Saturday 27 September, on Radio 4's *Today* programme, *Doctor Who Magazine* editor Clayton Hickman mentioned Bill Nighy as a possible for the lead. The reports attracted the attention of Christopher Eccleston. "I'd read in the paper that Russell was going to do *Doctor Who*," the actor told *Doctor Who Magazine*. "Initially I thought, 'That's a strange move for Russell,' but then I thought about it... I started wondering about Russell's attraction to something like *Doctor Who*... I remember thinking 'he's always moving on through time, he's never at home'. That struck me as quite sad really, and also quite resonant for our times... So I emailed Russell with

Pre-production

1999
The Doctor
is back!



Above:
The Doctor
is already
in trouble!

my thoughts about it... I put a PS – just on instinct, really – saying, ‘If you’re ever auditioning for *Doctor Who*, can you put me on the list?’”

Christopher Eccleston knew little about *Doctor Who*, having only watched some episodes featuring Patrick Troughton in the 1960s; he recalled the series as rather middle-class with limited appeal for himself. However, he was deeply impressed with Russell’s writing and knew any script of his would be a challenge. Russell was amazed by the email; he assumed a serious actor like Chris would have no interest in being part of a family show. Chris was unaware that he had been shortlisted as the lead in the 1996 TV Movie.

At the first formal meeting with Jane on Monday 29 September, Russell presented her with a toy Dalek. Russell learnt that BBC One wanted six 45-minute episodes to broadcast at 7pm on Saturdays which he felt was perfect and practical. Jane and Mal envisaged three two-part stories which Russell was sceptical of, noting how these ran in the middle and at the end of equivalent American series; he

wanted to open with a standalone episode. Stylistically, Jane and Julie thought in terms of the American show *Lois & Clark* which BBC1 had run around 6pm on Saturdays from 1994 to 1997. For a lead, Mal wanted a major actor with gravitas to crush jokey recollections of 1980s *Doctor Who* and offered a list of names... starting with Christopher Eccleston. When Russell commented on the actor’s approach, Jane and Mal were very excited; Julie had worked with him on *Our Friends in the North* and LWT’s *Othello*.

Shop window dummies

While working on *Casanova*, Julie and Russell discovered a mutual admiration for American series such as *Buffy the Vampire Slayer*, *Angel* and *Smallville* which used emotional narrative alongside fantasy adventure; Russell recalled how emotional scenes featuring 1970s companions such as Jo Grant and Sarah Jane Smith had been effective in *Doctor Who*. He knew it was important not to assume audience familiarity with the show; hence the first entrance of the Doctor’s companion into the TARDIS needed to be amazing. By October, he had named the new companion: Rose Tyler. In addition to *Damaged Goods* and *Queer as Folk*, Russell had named characters Tyler in *The Second Coming* and *Revelations*, while Rose Cooper had been key to *Bob & Rose*. Unlike previous *Doctor Who* companions, Rose would have a ‘real’ life with a family.

Press speculation continued about casting. On Tuesday 7 October *The Guardian* revealed ‘rumours that Christopher Eccleston is interested and has put out feelers to the BBC remain unconfirmed’.

While Jane assumed that the opener would pit the Doctor against the Daleks,

Russell held this back until mid-run as a secondary launch to grab press attention. Considering his opening episode, Russell thought back to his ideas for kick-starting the series in the 1990s: the new companion working as an office block cleaner where plastic computer terminals came to life and swallowed people. This made him think of the Nestenes, aliens with an affinity for plastic created by Robert Holmes in 1969 for the serial *Spearhead from Space*; the Nestenes had controlled plastic mannequins called Autons. Russell conceived the 'Big Bad Bosses' of the company as twins who always held hands (Autons with their hands fused together). The Doctor and his companion escaped from the office on a window cleaner cradle.

As background for the companion, Russell had thought of a comedic grandfather who played skiffle with a pub band of elderly musicians who could distract the office guards. Russell dropped these notions, but realised that the Autons would be ideal for the first script; animated dummies were a scary concept for viewers and plausible enough to confuse Rose over whether what she had witnessed was

a hoax or not. While Jane felt the Autons were purely nostalgia, Russell believed that they were something familiar that children could relate to; the Nestene plot was secondary to the Doctor meeting Rose, and to establish a new threat would waste time. Russell also wanted to recreate the sequence of window dummies coming to life from *Spearhead from Space*.

After considering a run of eight episodes, Russell and Julie felt that 13 was more ambitious, better budget-wise, more appealing for BBC Worldwide as an overseas sales package, and offered more variety. From Russell's first episode outline, Julie costed 13 shows. Speaking at the Hull Literary Festival on Thursday 6 November, Russell indicated that the series would probably comprise three two-part stories and seven stand-alone episodes, with other writers coming on board.

On Thursday 13 November, Russell was interviewed by *Doctor Who Magazine*, where he revealed that the new companion's name would be Rose Tyler.

In *The Independent* on Sunday 16 November, Matthew Sweet indicated that *Doctor Who* now had a 13-episode commitment. Three days later, Bill Nighy commented to the *Western Mail* of his supposed casting, "No one's actually asked me. I did hear a rumour, but that's as far as it goes."

For the series' 40th anniversary weekend in late November, the *Radio Times* included a special pull-out section with comments from Russell and nominations for the new Doctor by previous incarnations. A chat with Russell appeared on BBCi on Wednesday 26. Speaking on BBC Three's

Connections: Feeling the heat

► Entertainment magazine *Heat* provided a specially mocked-up cover for the copy that the Doctor perused at the Tylers'; launched in February 1999, by 2004 it was one of the biggest-selling UK titles and was specified in Russell T Davies' draft script.



Left:
Animated
dummies... Is
this a hoax?

Liquid News on Thursday 4 December, Mal commented that Russell had assembled 13 storylines. By now, a producer had been found. The executives considered two candidates: Richard Stokes from BBC One's *Holby City* and Phil Collinson from BBC Scotland's new paranormal series *Sea of Souls* (due to début in February 2004). Phil was appointed; he had been a *Doctor Who* devotee since the early 1970s and had worked with Russell on *Springhill* as script editor, phoning Russell around the time of the announcement about *Doctor Who* in September to indicate his interest. However, Phil would be committed to post-production on *Sea of Souls* until late January.

Concurrent with production on *Mine All Mine*, Russell assembled a 15-page pitch document; having developed his own projects for some years, he generally proceeded straight to scripts. Conceiving *Doctor Who* for a new audience, Russell decided not to initially bombard them with heritage. His format featured the twin-hearted Doctor (a classic British hero) with a single human companion, the police box-shaped TARDIS, the Doctor's sonic screwdriver (to keep plots moving by opening doors easily) and – probably – the same signature tune. To

prevent stories about the Time Lords and Gallifrey, the Doctor would now be the *last* Time Lord, the circumstances of which would slowly unfold during the series. This would be a new Doctor, introduced without a regeneration, and wearing contemporary clothing rather than whimsical or historical garb.

Girl meets alien

Stories centred around groups of humans, often bringing the Doctor and Rose back to Earth, making the show accessible. Aware that the media would pounce on poor execution, Russell insisted that *Doctor Who* should look real and avoid potentially unconvincing effects; the fantasy concept was sufficient to engage the audience. If the show proceeded to a second year, alien worlds could appear. Meanwhile, Russell knew the limitations of computer-generated images (CGI) from other series and used it strategically.

Rose and the audience would learn about the Doctor together. The Doctor allowed normal humans to become heroes. Rose was equally important as the Doctor; a rounded character with a mother and boyfriend. Whereas *Doctor Who* had often been a studio-bound multi-camera series, it would now be a single camera project, mainly on location, as with other dramas. Russell felt that humour was a key ingredient. As it would air among Saturday evening light entertainment shows, it also needed to be lively, fast, colourful, bold and dramatic.

'A girl meets an alien, and together they travel through the universe. Forging a friendship across time and space...' Russell submitted the document *Doctor Who* at his next BBC meeting on Monday 8 December, describing the Doctor as 'wise and funny, fast and sarky, cheeky and brave... He

Right:

Doctor Who devotee and producer, Phil Collinson.





should also be sexy. Not necessarily young... The Doctor is lacking one thing. Family. He's a loner.' As such, the Doctor needed 'ROSE TYLER': 'She's 18' worked in a shop, had a boyfriend called 'Mobbsy' (a name for an off-stage character in *Mine All Mine*) and lived with her mum Judy; since Judy was only 40, she was more like a mate than a mum. Having left school, 'Rose is idling. Life is dull.'

Defining the team of 'THE DOCTOR AND ROSE', Russell indicated: 'She loves him, and he loves her... Not a kissy-kissy kind of love, this is *deeper*.' While the soulmates would join 'FELLOW TRAVELLERS', Russell noted, 'This series works best as a double act, a simple human/alien dynamic.' Each story concerned 'ADVENTURES IN THE HUMAN RACE: If the Zogs on the

planet Zog are having trouble with the Zog-monster... who gives a toss? But if a *human* colony on the planet Zog is in trouble, a last outpost of humanity fighting to survive... then I'm interested.' Of 'THE MYTHOLOGY', the executive noted, 'The fiction of the Doctor has got 40 years of back-story... Which we'll ignore. Except for the good bits'; core items were the Doctor being 900 years old (although his age had been defined as 953 in *Time and the Rani* [1987 – see Volume 43], Russell reasoned, "I reckoned a Time War would have used seconds, hours, months and years as weapons. So I reduced his age, because he'd been scarred") and possibly the return of his robot dog K9. Rose would be unnerved

Above:
"Now, forget me, Rose Tyler. Go home."

Connections: Card shuffle

► The Doctor sings the title of the 1950 song *Luck Be a Lady* written by Frank Loesser for the musical *Guys and Dolls*.



Connections: Nameless dummies

> The Nestene uses animated plastic mannequins as the foot soldiers for its invasion of Earth. They are never named as 'Autons' in dialogue in the episode but are only referred to as such in the closing credits.



Right:
Chris Eccleston
on set as the
Ninth Doctor.

to discover that the Doctor was alien, with the Doctor now 'THE LAST OF THE TIME LORDS', evoking loneliness against which his fate would be uncovered in a possible climax to the series.

The two-parters would be 'like American sweep episodes... fighting in the heat of the Saturday night ratings war'. Russell suggested bold, headline narratives: the end of the

world, Charles Dickens, aliens invading Downing Street, Daleks... but with Rose still returning home to Judy and Mobbsy. In Episode One ('Rose meets the Doctor and the journey begins'), Rose is late for work and sees a blue box in the street on her way to the city centre department store where she is saved from animated dummies in a storeroom by a stranger. Elements such as a deadly plastic arm and Mobbsy being replaced by a plastic copy are included, and the climax sees the Doctor stumble at a vital moment meaning that 'Rose Tyler, shop girl, saves the world' and joins the Doctor aboard the TARDIS.

Reading the document, Jane was disappointed that the Doctor's arch-rival the Master would not appear. However, Julie relished this mythical quality which made the last Time Lord vulnerable. Although not referred to as such in the general press, Russell confirmed in the pages of *Doctor Who Magazine* that the new Doctor would be 'the Ninth Doctor'. In an interview with the *TVTimes* published Tuesday 2 December, Russell described the companion as "Buffy-style... a screaming girl companion is unacceptable."

Jane had hopes that *Doctor Who* would continue to a second series in 2006. Russell was prepared to devote himself for



two or three years, deciding that initially he needed to storyline each episode. Five writers were lined up to write six episodes, selected on writing experience and understanding of the genre. At the outset, Russell sent a message to *Harry Potter* author JK Rowling to invite her to contribute. While flattered, the author declined as she was busy on her next novel.

Soon after the BBC announcement, BBC post-production visual effects designer Mike Tucker emailed Russell offering his services; a long-time fan, Mike had worked on the series in the 1980s and attended school with Russell. Russell, Phil and Julie met Mike at a Shepherd's Bush restaurant to outline the series so that Mike's BBC Model Unit could tender.

Bidding for the CGI work was The Mill, a Soho-based effects house established in 1990 which had worked on films such as *Gladiator*. Effects producer Will Cohen and supervisor Dave Houghton had worked on *Sea of Souls* and Dave was a *Doctor Who* fan who had worked on the 1999 *Comic Relief* homage *Doctor Who and the Curse of Fatal*

Death; they approached Phil at a London preview screening of *Sea of Souls*.

Shortly before Christmas, an interview with Russell appeared on the BBCi *Doctor Who* site. Work on *Doctor Who* began in earnest as 2004 arrived. Although initially intended for a New Year 2005 début, it became clear that if production began in July, post-production on the later episodes would force the launch back into spring. More worrying was a BBC Worldwide market research report which indicated that there was no demand from the audience for a *Doctor Who* revival...

Russell and Julie resisted discussing the programme with previous producers such as Verity Lambert and Barry Letts, and followed their own instincts. Russell also knew that to offer earlier Doctors cameo roles would detract from the new Doctor. Mal used his perspective as a non-fan to ensure that the episodes were accessible. Chatting to Dan Chisholm of BBC Radio Swindon on Wednesday 14 January, Mal assured listeners that the series would

“stay true to the original spirit of the show and the original character, but [made] for the twenty-first century”. ITV Teletext erroneously reported on Friday 16 that Paul McGann was to record a regeneration sequence.

Scary for kids

By Saturday 17 January, *Mine All Mine* was finished and *Casanova* set up. Russell started writing *Doctor Who* Episode 1. Creating his new Doctor, Russell stripped the character down to his essentials, losing a lot of the ‘posh’, eccentric dialogue which might deter new viewers. Drawing upon films like *Toy Story*, Russell aimed to blend adventure for children with cultural references for adults. Great care was taken over violence; human characters would not use guns on each other, and actions that children could imitate would not be depicted. Russell originally intended to have Mickey (the new name for Mobbsy) kidnapped in a van by two ‘workmen’ but instead hit upon the threat of a plastic wheelie bin controlled by the Nestenes in a fun scene that would make the everyday scary for kids.

The first, untitled draft script, begins with Rose waking in her bedroom: ‘She’s 19, her bedroom’s a mess, she’s got another bloody day at work, and she’s so much better than this. Ho hum.’ For the following montage of Rose’s day, the stage directions note: ‘MUSIC, fast, loud, over sc.3-13: *Jump*, Girls Aloud (or the best song in the actual week of transmission)’; this cover version had been a hit following its November 2003 release. Rose brushes her teeth, kisses her mum goodbye and runs from her third floor flat, making for the ‘John-Lewis-type’ store where she works. At lunch, she meets her boyfriend Mickey Smith: ‘22, cheeky, laddish, a good

Left:
Bridezillas!





'A GIRL MEETS AN ALIEN,
AND TOGETHER THEY TRAVEL THROUGH
THE UNIVERSE. FORGING A FRIENDSHIP
ACROSS TIME AND SPACE.'

catch.' When Rose enters the store lift, the script notes: 'As it descends, MUSIC fades away, echoes, gone, Rose heading for a different world...'

When Wilson fails to answer her, Rose initially jokes, "I'm gonna keep the money and run off to Spain. With 46 quid." The basement room is 'full of shop window dummies. Sixty, male and female – not neatly arranged, but crowded in, all caught in different lifeless poses... steep shadows on smooth, expressionless faces. (No wigs, the hair's part of the sculpture, like a statue.)' Calling out for Wilson, Rose says, "If you're mucking about, I'm sending down Big Sue from kitchenware." When the dummies first advance on Rose, she warns, "Now look. If I was someone else then you could really be in trouble, cos someone else could be freaked out. And I've read the handbook, this could count as harassment in the workplace..."

'Mystic Rose'

The first description of the Doctor comes as he and Rose scramble into the lift: 'he's in his 40s or 50s, clothes once stylish, now battered, maybe a crumpled brown leather jacket. Like [actor] Terence Stamp, if he worked on a market stall. And no matter what, this man *enjoys* himself.' This scene features the Doctor's sonic screwdriver ('a thin metal tube'). The dummies' attack on the lift originally sees them smashing through the floor – dropped for budgetary reasons.

Following their escape from the lift, the Doctor immediately tells Rose about the living plastic and the relay device while she asks him questions and declares, "I'm not an idiot." The Doctor reveals three sticks of dynamite in his jacket. Forced out onto the street, Rose is dazed to be back in the 'real world'; she crosses the street and sees

Mickey sauntering towards her saying that he has been stuck in the pub and asking her to loan him 20 quid. Mickey is asking Rose where she got the plastic arm when the store explodes. A few minutes later, the emergency services are in attendance and 'an eight-foot tall wooden blue box' is in the background; Rose is shocked, talking to a WPC [Woman Police Constable]. Returning home, Mickey and Rose are met at the door by Jackie Tyler ('late 30s, loves an emergency') who greets her daughter with, "Oh you stupid girl," before calling to neighbours such as Val that Rose is safe. "It's on the telly now!" calls one voice while another tells people to stop shouting. Speaking on her cordless phone, Jackie comments of her daughter, "She's aged 20 years." After Rose slams the phone down on Debbie-on-the-end, Jackie tries to persuade her daughter that she foresaw the disaster, "This morning, you phoned me up, you said you were gonna be late, but not to worry cos you'd be all right. It's like you knew." Rose calmly states that she didn't – as her mum claims – phone her at 11am as she was working, quashing Jackie's plans for 'Mystic Rose'.

Below: Jackie is not as brave as her daughter.



Connections: Who killed Kennedy

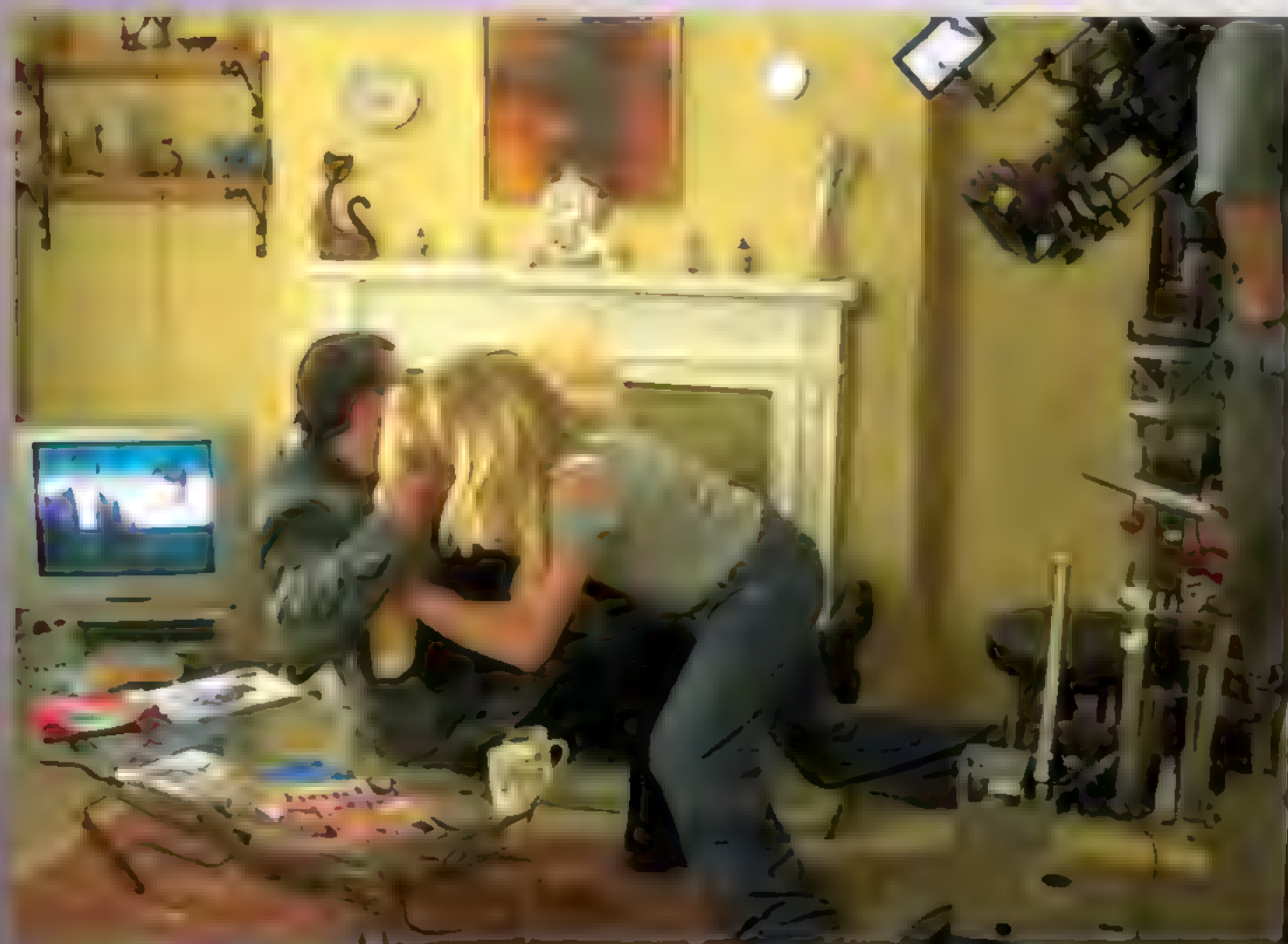
> Clive's scene with Rose includes references to other adventures of the new Doctor - present at President Kennedy's assassination on 22 November 1963 (the day before *Doctor Who* debuted), the *Titanic's* voyage in April 1912 (which the Doctor denied any involvement with in *The Invasion of Time* [1978 - see Volume 28]), and Krakatoa's eruption (27 August 1883, which the Doctor said he had

witnessed in *Inferno* [1970 - see Volume 16]).



The next day, Rose finds the catflap forced open and hears a noise in the living room. Entering, she finds her coffee mug tipped over and then a bag by the settee falls over. She is about to grasp the 'cat' beneath the sofa when she answers a knock at the door and finds the Doctor outside. As Rose prepares to make coffee, she tells the Doctor to look out for a cat which isn't theirs. The Doctor moves VHS tapes off the settee which Rose says are "*EastEnders* and stuff". "Oh yeah, I've seen that. Dirty Den. Have they brought him back from the dead yet?" asks the Doctor, to which Rose replies that this had happened (in September 2003). "I liked it when they

really brought him back from the dead," continued the Doctor, "Pauline's voodoo spell. And they put his head on the bar of the Queen Vic and then RoboPeggy kissed him and... that hasn't happened yet, has it?"



While the Doctor and Rose struggle with the plastic arm, Jackie is oblivious because of the noise of her hairdryer, calling out, "And trauma, claim for trauma." The pair hide in the kitchen as the limb tries to get at them. "It must be me, I think they activate when I'm nearby, they're tracking me as much as I'm tracking them - if I can find the right frequency..." explains the Doctor as he and Rose reason that the arm is attracted by sound. Suddenly, Jackie turns off her dryer and continues to talk about Arianna's compensation. Rose calls to her mum, "Shut up!... Stay in your room and shut up!" and reaches for her phone to which the Doctor asks, "I'm sorry, are you busy? Am I interrupting your social life?" By dialling her home number, Rose activates Jackie's voice on their answer machine, drawing the arm to crush the receiver... away from her mum. The Doctor finds the correct frequency on his device and the pair leap from the kitchen to render the arm harmless. Rose tells Jackie that she is going out and will clean up the mess later...

Walking with the Doctor, Rose asks if "terrorists" are trying to control Britain's shops. The Doctor explains that he was "wandering past" and "a long way from home" but can trace the alien signal using the arm. When the Doctor tells Rose to forget him, Jackie appears on the walkway behind them, "Have you seen this mess? What have you been doing?" Mickey appears on another balcony, saying that he is coming down. The Doctor heads for a wooden box and Rose hears 'a distant noise. Getting louder, a heavy, groaning, grinding noise, like ancient engines rising and falling.'

At his flat, Mickey lives with two other lads who are eating a Chinese takeaway while watching television; he drives 'a battered Beetle'. Clive is '40, flustered,

smiling' and on entering his shed asked Rose if the Doctor had been carrying anything. "He's got this sort of metal tube thing, it sort of... chirps," says Rose, to Clive's relief, proving herself to be a friend. Clive tells Rose, "Some say the Doctors are a religious sect. Some say 'doc-tah' is a Malaysian word for catastrophe..." As Rose emerges from Clive's shed, she sees Caroline (Clive's wife) moving bricks in a wheelbarrow. "I'm sorry," says Rose. "I know," replies Caroline.

Police box

Leaving Clive's, 'Mickey' leads Rose to a smart restaurant which she protests that they can't afford, "It's like six quid a starter, how we gonna pay for it?" "Plastic," replies 'Mickey'. Over the meal 'Mickey's' left eye bulges out, falling in his soup; 'he' keeps talking as the eye-socket heals over, then notices Rose's horrified look and comments, "That's the problem with these rush jobs, looks good but doesn't last. Still, at least we can cut to the chase. Where's the Doctor?" When trapped in the kitchen yard, the Doctor suggests going into the police box, prompting Rose to retort, "Oh that's gonna stop him! Never mind old killer-paddle-hands, we're safe inside a wooden box! What is it with you and that thing, d'you cart it round everywhere?" "Rose. I'll see you inside," says the Doctor.

When Rose enters the TARDIS, she finds 'the Doctor's busy at a central six-sided console, which is a jam of technology, open wires and old switches; some Victorian brass valves, some big 60s buttons, some futuristic devices glittering away. The edge of the room is flanked by tall, shining metal panels, studded with circles. The panels are free-standing; behind them, in the gaps, in darkness, hints of brickwork,



spiral stairs, wood, girders, all sorts of wild, dark shapes; like the central area is a cradle, holding back chaos. The room hums softly, channelling massive energy.' As the Doctor traces the signal, Mickey's head remarks, "Who put you in charge? You're not kidding me, Mister Doctor Man, there's nothing human about this place, so what's it matter to you?" "Do me a favour..." says the Doctor, using his sonic screwdriver to remove the Auton head's mouth. The Doctor gives the definition of TARDIS as "Time And Relative Dimensions In Space", the most commonly used definition of the word since *The Time Meddler* [1965 – see Volume 5] – it was 'Dimension' (singular) in *100,000 BC* [1963 – see Volume 1]. When the Doctor activates his vessel, 'He pulls chunky, stiff levers, keeps operating as the wheezing engine-noise... starts up. A glass column at the centre of the console start to rise, fall and rotate. The whole room lurches. Deep, ominous creaks from high up, the dangerous grinding of old metal. Rose looks down: the panels of the floor are shifting slightly, uneasy.'

Above:
The TARDIS set materialises.

Far left:
The Doctor gives Rose a hand.

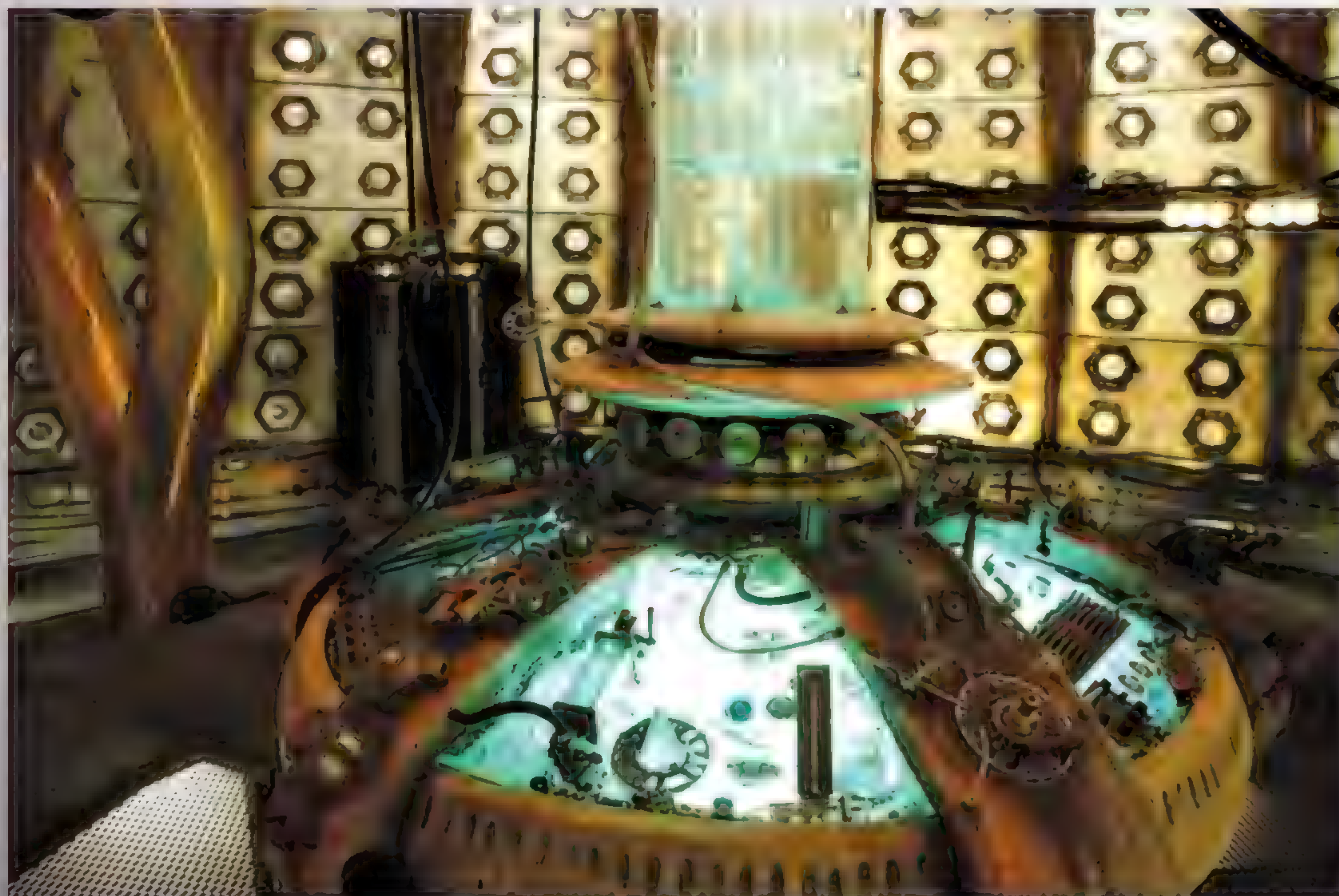
Arriving on the Thames Embankment, the Doctor responds to Rose chiding him about Mickey, by asking how she feels about Wilson's death. Realising that the London Eye is what he is looking for, the Doctor establishes his new catchphrase: "Fantastic!" When the pair reach the London Eye, Rose quips: "Good headline. Aliens Built The London Eye." "Don't be so thick, they've just used it, that's all," replies the Doctor. Two male dummies approach the Doctor and Rose in the underground lair, and gesture that the Doctor can speak with the Nestene Consciousness. The Nestene speaks in 'harsh, wet alien vowels, like whales tumbling through a cathedral'; no specific dialogue is written, just attitudes such as '[Anger!]' or '[Fury!]'. Rose tells the imprisoned Mickey about the Doctor's Antiplastic, whereupon 'Mickey' suddenly speaks in an alien voice as the Autons grab the Doctor. 'Mickey' then melts, dribbling through the metal mesh

floor; a panel opens and the real, smelly, Mickey tumbles out at Rose's feet.

During the Auton attack on the city shopping street, the script notes: 'Three child dummies walk out of the doors of a Daisy & Tom-type shop. Faces just ovals, no features at all.' When the TARDIS rematerialises in the alleyway, Mickey emerges saying "...it's bigger on the inside!" "That's what you promised me on our first date," replies Rose, who originally refers to Mickey as a "daft sod". The script concludes: 'ROSE's POV: rushing top speed towards the blue box. And she's never been so happy... Rose running as the almighty shriek of the cliffhanger music scorches in and accelerates her through the door - into adventure.'

Each script for the series indicated the time and day of each sequence. Episode 1 begins with Rose waking at 07.30 on Day 1, arriving at work at 08.35, descending in the lift at 18.02, escaping from the

Right:
It's bigger on
the inside!





store at 18.08, and back home at 20.45. On Day 2, the Doctor visits Rose at 09.02 and leaves at 09.20, Rose visits Mickey at 10.00, arrives at Clive's at 16.00, dines with Mickey at 18.50, and arrives on the Embankment at 18.56. The Doctor and Rose reach the Eye at 19.20, entering the lair at 19.35. The signal is sent at 19.42, the menace ends at 19.45 and Rose joins the Doctor at 19.47.

Phil Collinson joined the team fully during January before any scripts were ready. The budget for the show was initially a problem; scheduled on a Saturday, *Doctor Who* would receive an equivalent light entertainment budget only. Other funding was needed from BBC Worldwide and ideally from a pre-sale to the USA.

Another vital issue was casting the Doctor. A long-shot approach was made to English movie star Hugh Grant who had previously played the Doctor in the *Comic Relief* homage; such a lead would guarantee international sales and investment. The actor declined. A list of other candidates had been drawn up by casting director Andy Pryor, including Bill Nighy, although Christopher Eccleston was the favourite.

During February, Russell, Julie and Phil met with Chris at Malmaison in Manchester. He was still interested in taking the challenge of this very different project, agreeing to a screen test. Ten days

later, Chris performed a reading on the ground floor of BBC Manchester. With Julie playing Rose, scenes of the Doctor talking to Rose on her estate and entering the Nestene lair were recorded. Tapes were sent to London; Jane and Lorraine loved the audition and Chris' approach... although two other candidates were under consideration. Meanwhile, Diana Quick – Bill Nighy's wife – indicated that her husband had been offered and turned down the role.

The perfect Doctor

By the end of February, the team was unsure if titles would be allocated to episodes, but if so, Episode 1 would be called *Rose*. The Episode 1 script was used by Russell as a pitch across the Atlantic, working alongside Julie and Mal to attract American investment. During presentations, the trio chose not to show extracts from the series, instead using the 2003 book *Doctor Who: The Legend* to convey the show's heritage. The Los Angeles visit was fruitless, but at 8.30am one morning at Starbucks on Sunset Boulevard, the team realised that Christopher Eccleston was the perfect Doctor. Within a couple of days, the London executives agreed.

A Press Association story, *Sexing Up Dr Who* by Sara Naylor, gave comments from Russell on Thursday 4 March. In the *Sunday Times* that weekend, Ben Dowell's *Drop the dead Daleks, it's Dr Who the sex machine* described Rose as 'a feisty young woman [who] engages in flirty sexual banter with [the Doctor]'. *Who's A Dirty Doctor* proclaimed the *Daily Star* on Monday 8 which claimed that BBC bosses were 'desperate' to sign comedian Eddie Izzard and Billie Piper as the Doctor and Rose.

Pre-production

Love:
TARDIS-hugger!



Above:
The Doctor
is full of
new tricks.

On *Liquid News* on Wednesday 17, Bill Nighy indicated that he had not been approached regarding the series. The deal with Christopher Eccleston was finalised on Friday 19; he would undertake one series with a possible option on a second. No major publicity was planned because Chris was busy with rehearsals for *Electricity*, a play by Murray Gold running at the West Yorkshire Playhouse in Leeds from Friday 26 March to Saturday 24 April. Chris later told BBC News that he took the role for two reasons: “Russell T Davies and the gamble. And I like a gamble.”

Rumours of Chris’ casting circulated, and the BBC press bulletin at midnight saw Russell saying that his “first choice” would offer “wisdom, with an emotional range”. The papers ran many stories on Saturday 20 March; the *Daily Telegraph* called the casting a ‘surprising choice’ and the *Daily Mirror* referred to a second series for 2006. Early editions of the *Daily Mail* announced Bill Nighy as *The new Doctor Who*, actually but this was later amended

Connections: I fought in the war

► The Doctor makes his first reference to the unnamed

Time War as
he addresses
the Nestene.

to *New Dr Who is a Cracker* which claimed that an episode about Joan of Arc would feature actor Alfred Molina. Julie Gardner said the enduring element of *Doctor Who* was “fear” when interviewed on the BBC Cymru evening news on Monday 22 and of Chris commented: “We could not have done better with this casting.” On Tuesday 23, ‘an insider’ told the *Daily Express* that there would be no regeneration with Paul McGann while *The Guardian* emphasised that the fans were now running the show.

Chris told *The Sun* on Saturday 27 March that he “can’t wait to get into the TARDIS”. The media now speculated about Rose’s casting, and when asked about Billie Piper in *The Mail on Sunday* on Sunday 28, Russell indicated that he was “very impressed” with her as an actress... but many names were under consideration. On Tuesday 30 March, the *Radio Times* quoted Billie’s agent on the subject: “It’s not a conversation I’ve had.”

In March, the BBC Model Unit discovered that their tender for *Doctor Who* had been initially unsuccessful; these elements would be realised via CGI by The Mill. The Mill’s test pitch included 3D demos such as an exploding sun and the Moxx of Balhoon from Episode 2 plus a Nestene (based on the cover of the novelisation of *Terror of the Autons* [1971 – see Volume 16]) placed into the climax of *Seeing Double Part One* from *Sea of Souls*.

At 9.17am on Friday 2 April, Chris chatted to Bill Turnbull and Natasha Kaplinsky on BBC One’s *Breakfast* but since production would not start until July had little to say. The same day, Michael Grade was announced as the new BBC Chairman; Michael was no fan of *Doctor Who* and during his tenure as controller of BBC1 in 1985 attempts were made to cancel the show. Interviewed on Radio 4’s PM programme by Eddie Mair, the chairman

commented, "It's none of the Governor's business what happens to *Doctor Who*, as long as I don't have to watch it."

In production, episodes would now be recorded in 'blocks' across several weeks. It had originally been envisaged that the first block would comprise Episodes 1 and 2. However, Russell realised that production was more efficient if episodes were grouped together by similar casting and locations. Thus the first block comprised Episodes 1, 4 and 5, all written for present-day London.

A contemporary companion

Planning to generate publicity, the BBC hoped for a 'name' director. Julie approached Edgar Wright who had made the successful film *Shaun of the Dead* but Edgar was busy and was forced to decline. Major BBC thriller directors were approached, but none wanted to be associated with an old brand. In April, Keith Boak was appointed to helm the block; Russell had worked with Keith on some of his earliest work on BBC2's *DEF II* strand in the late 1980s and episodes of *The Royal*. Since then, Keith's work included *EastEnders*, *Sunburn* (produced by Julie), *Holby City* and *NY-LON*.

Also starting in April was Swansea born production designer Edward Thomas who had been working on fantasy movies. On hearing about *Doctor Who*'s return during a visit to Swansea, Ed contacted Phil and his showreel reached Russell just as he was watching Ed's film *The Little Unicorn*. Finishing *Berserker* in South Africa, Ed joined the BBC Wales team and worked with concept artist Bryan Hitch, a former *Doctor Who Magazine* comic-strip artist.

Ten actresses had been auditioned as Rose by Wednesday 21 April and a couple of dozen more would be seen

in the coming days; the team wanted a contemporary girl with the spirit of London who could stand up to the Doctor. One candidate was Georgia Moffett, daughter of former Doctor Peter Davison. On Saturday 24 April, the *Daily Express* related rumours of Anna Friel, Keeley Hawes and Loo Brealey being auditioned. However, the team's favourite was 21-year-old Billie Piper (the first to be seen) who tapped into Rose's character when she read Episode 1. The producers had been impressed with her appearance in *The Canterbury Tales* but could not believe that she would be willing to relocate to Cardiff for nine months, away from her husband, former DJ Chris Evans. As such, more auditions were held because it was suspected that Billie would only commit to six episodes.

Speaking to *Doctor Who Magazine* on Thursday 29, Chris Eccleston, in his first published interview about *Doctor Who*, in *Doctor Who Magazine* issue 343, said his Doctor would be "very traditional and very modern"; his comments about "emotional weight" fuelled articles in the *Daily Telegraph* and *The Times* while *Doctor Who Magazine* assistant editor Tom Spilsbury chatted to Matthew Bannister on Radio 5live about Chris' casting.

Below:

Director Keith Boak talks Noel and Billie through a scene.



Five candidates for Rose performed camera auditions with Chris in London on Friday 30 April; in addition to the Doctor's audition scenes this covered the end of Episode 1 and the Doctor and Rose on Platform One's viewing gallery from Episode 2. Billie was the ideal choice as a down-to-earth Rose; she had been taken with the scripts which had arrived as she and her husband were planning a Los Angeles break before her six-week shoot in Bucharest on the film *Spirit Trap*. During this second audition, Russell asked Billie (who had flu) to play Rose a little more Cockney. Billie bonded with Chris; they had met briefly on a separate project for director Brian Hill a few years earlier. Although the actress was only vaguely aware of *Doctor Who*, she would commit to relocating to Cardiff away from her husband in London. "The papers were telling us it was going to be Billie Piper before we'd even met her," commented Russell in Radio 2 documentary, *Project: Who?*

By early May, the design team were at work on the TARDIS console designs, and on Wednesday 5 May, the *Daily Express* recounted a BBC source claiming that *Doctor Who* would air on Christmas Day while the *Daily Star* revealed that the Autons

Below:
Auton attack!



would be in the first episode. On Thursday 13 May, the *Penarth Times* reported that Christopher Eccleston was looking at local accommodation. Pre-production got underway on Monday 17 May with a casting meeting and a tone meeting on Wednesday 19. Tone meetings ensured a consistent approach across all creative departments and assigned responsibility for each element of production.

"A whole new life"

In charge of costume was Lucinda Wright who produced her designs for the Doctor's costume in May following discussions with Russell and Chris; the dark, distinctive silhouette was 'tough, sleek' with 'battered leather $\frac{3}{4}$ jacket (900 years old)', a V-neck jumper, 'black trousers - jeans' and 'tough, black leather boots... action look'. The boots would come from Timberland, while the bespoke, weathered jacket was based on a German design.

Make-up designer Davy Jones had worked on *Queer as Folk* and *The Second Coming*. When approached, he had initially turned down the series, but agreed when Chris phoned him personally, having enjoyed working with him on *The Second Coming*. Since his wife, Linda Davie, could make-up Billie, Davy accepted. Handling prosthetics was Millennium FX, set up in 1999 by Neill Gorton after extensive work in animatronic prosthetics on the series *Space Precinct*. Neill met Russell and Phil at White City to demonstrate his creations from this earlier show and was soon contracted.

A meeting about the first draft of Episode 1 was held on Tuesday 18 May with Phil, Jane and BBC executive producer Sally Woodward Gentle. This was generally positive, although there was concern

'CHRISTOPHER ECCLESTON WAS THE
PERFECT DOCTOR.'

ROSE

Right:

The new executive producer with his two stars!



about elements such as the Doctor's use of dynamite and Rose's sexual innuendo.

Two script editors were employed, with the role having changed since the 1980s. Russell would be very hands-on in terms of script content and narrative, forming a cohesive style across the series. Script editors would be a first-line for writers to resolve problems and supervise associated merchandise. Russell's scripts tended to be edited by Wales-born Elwen Rowlands, a former Channel 4 researcher who had joined BBC Cymru in 2002. Handling the other scripts was Helen Raynor who had joined Mal Young's department and been a script editor on *Doctors* since 2002; Helen had always loved science-fiction and had enjoyed *Doctor Who* in the 1970s.

Feeling he had nothing to say before production, Chris continued to avoid most interviews. On Thursday 20 May, WalesOnline reported Chris describing *Doctor Who* as "a whole new life" and how he looked forward to working in Wales again. Next day, Billie was officially cast;

she was formally announced on Monday 24 May. The actress was "absolutely thrilled" to play Rose; Julie described her as "beautiful, funny and intelligent". Most newspapers covered the former singer's casting the next day, while the *Daily Mirror* claimed that waxworks from Madame Tussauds would terrify London in the new series, with England football captain David Beckham as an Auton replica of himself in a plot to replace Prime Minister Tony Blair and US President George Bush with lookalikes...

Jackie and Mickey

Russell produced a second draft script on Wednesday 26 May which now suggested a 'good chart track' for the opening montage and reduced Rose's dialogue in the basement; Rose was '19' at the request of Jane. The Doctor was now 'in his 40s' (Chris having turned 40 in February) and Rose's protests about the Doctor treating her like an idiot had been

dropped. Jackie no longer greets Mickey and Rose out on the balcony and her plans for 'Mystic Rose' have gone. When the Doctor arrives, the *EastEnders* discussion is omitted, as was Rose promising her mum she will clean up later. The Doctor no longer says that he is "a long way from home" and Mickey now lives on his own. Clive's history of the Doctor is abbreviated, Rose no longer speaks to Caroline on leaving the shed, and the dialogue in the kitchen yard was simplified. The TARDIS interior has 'the shine of epic, alien design, the whole place humming with suppressed energy'. Mickey's severed head no longer speaks. At the Embankment, the Doctor reminding Rose about Wilson had been dropped and Rose now asks him why he sounds like he is from the North (another reference to Chris' casting). The explanation about the Nestenes using the London Eye was omitted, and in the lair the Consciousness was now described as 'a huge blister forms on the surface of the vat. [It] stays inflated, settles into the shape of a face – huge, many metres across – flat on the horizontal, staring up.



It's a rudimentary, blank face, blind eyes, like a basic dummy's features. But the mouth can move, talk.' The Mickey/Rose exchange outside the TARDIS was dropped; Mickey was now a "stupid lump".

During casting sessions over six days in late May, two favourites emerged as Mickey and Jackie who featured heavily in the first block. Russell was keen that Mickey should be played by a black actor; the first person seen was the award-winning 28-year-old Noel Clarke, who was then established in the BBC One revival of *Auf Wiedersehen, Pet*. Noel was a science-fiction buff and had watched the Peter Davison era of *Doctor Who*; Mickey's audition comprised his accusation of Rose's murder in Episode 4. The ideal Jackie was 39-year-old Londoner Camille Coduri whom Andy Pryor had noticed in the LWT crime drama *Family* in September 2003. Familiar with *Doctor Who* from the Jon Pertwee era, Camille recorded an audition reading with Phil at White City; the team were struck by her resemblance to Billie.

Noel and Camille were recalled in early June. Russell liked Noel's lightness and sparkle in his reading (including the Auton Mickey material), but *Auf Wiedersehen, Pet* was about to start recording in Thailand and Noel would be away for weeks. Russell met Camille on Tuesday 8. He was very impressed by her light reading of the Episode 4 scene where Jackie slapped the Doctor; the actress appended "mate" to the dialogue which Russell added to his revised script.

Wanting Noel to play Mickey, the team realised that if the character's scenes were carefully changed in Episode 1's script, then production could be scheduled

Connections: Speed reading

► The Doctor speed-reads Alice Sebold's 2002 novel *The Lovely Bones* in the same manner that he had devoured a book in Part One of *City of Death* [1979 – see Volume 31].



Left:
Jackie loves a good natter.

around his availability. A week after his second audition, Noel was booked for three episodes. Camille was excited to receive a call to say that she had been cast – to the amusement of her children who had never seen *Doctor Who*.

A major publicity meeting was held on Tuesday 8 June and the series' new logo was submitted by BBC Graphic Design on Wednesday 9. Meanwhile a third draft of Episode 1 was completed by Russell on Thursday 10 June. In this, Jackie now suggests that Rose tries for a job at Finch's, the Doctor's appearance outside the cat-flap is introduced, and the sequence with the Auton arm is heavily simplified, omitting the kitchen and phone lure. The TARDIS is no longer lowered into the Nestene lair on chains and the First and Second Dummies in the lair are now Male Dummy and Female Dummy.

Further changes regarding Noel's availability were made before this draft was locked shortly afterwards. The Doctor now carries a '24-style bomb with slabs of explosive strapped to a metal LED display' rather than dynamite, Mickey no longer meets Rose outside the store, and the scene

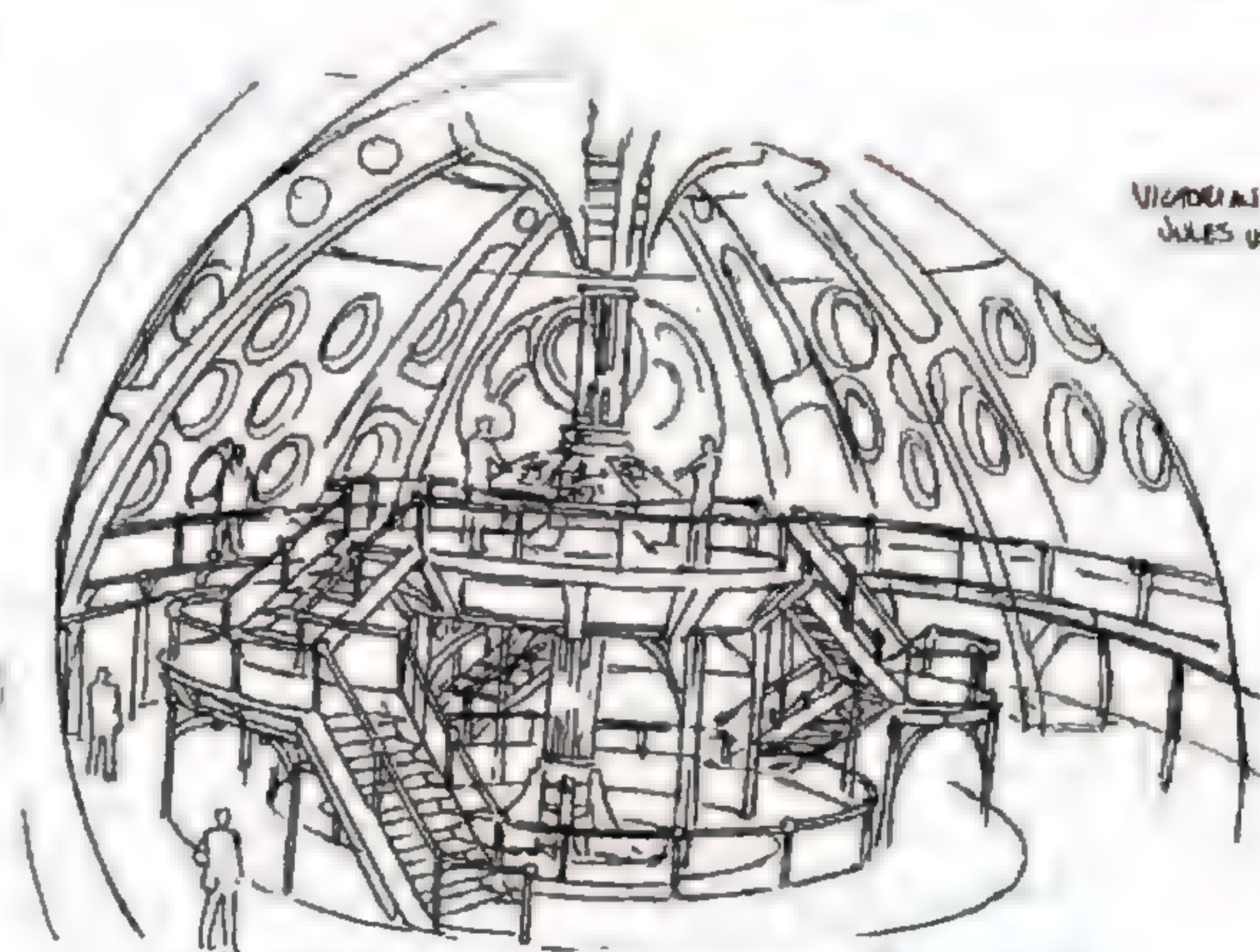
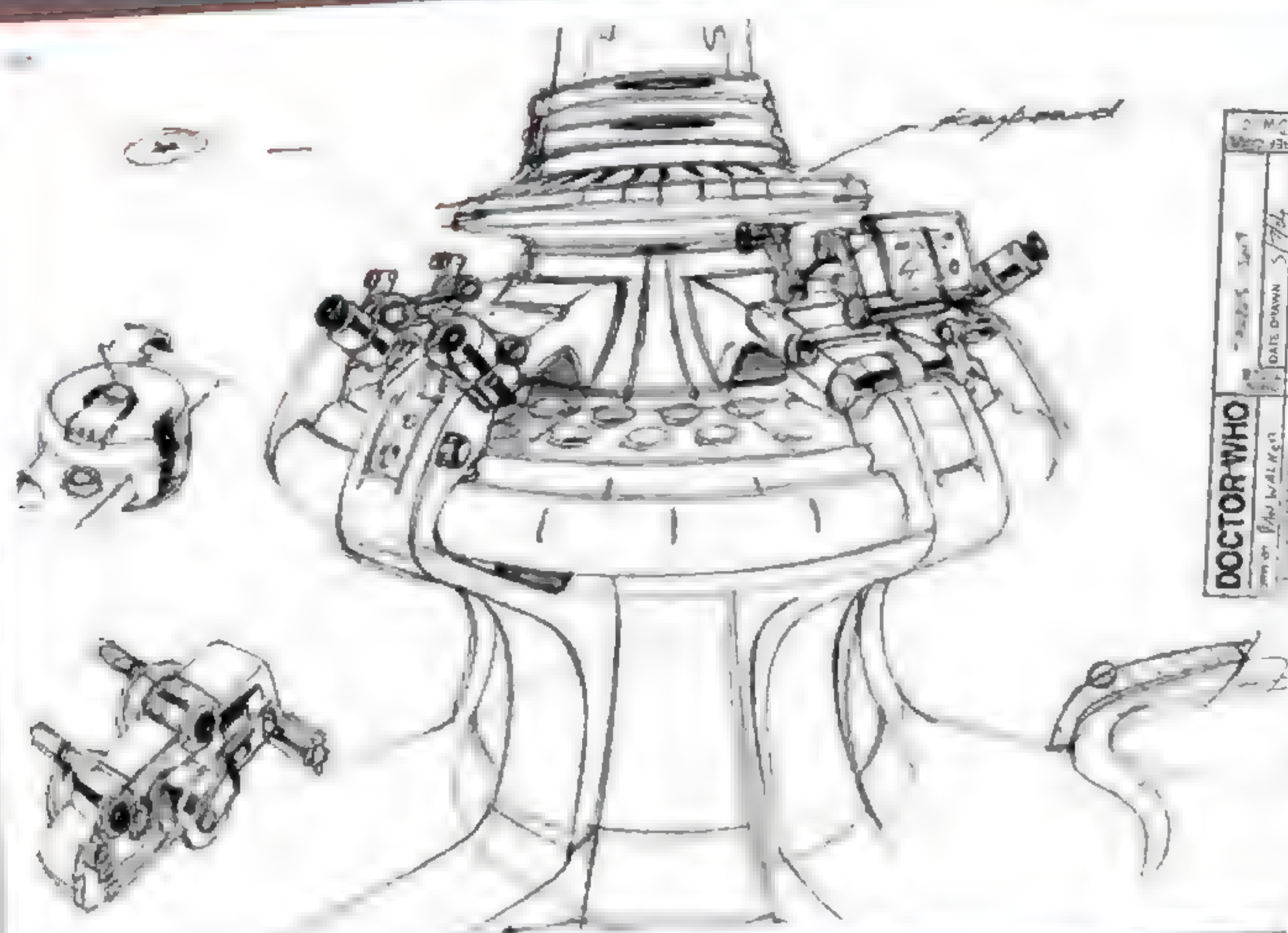
Below:
Mickey the
idiot.



with the emergency services was dropped. The material at the flat was revised as was the scene the next morning which loses some of Jackie's dialogue. 'Mickey' and Rose outside the restaurant was dropped. The fake's eye no longer falls out; instead he stammers in a robotic manner. Minor dialogue changes were made as the Doctor and Rose find the lair, and the second fake Mickey now said: "Thanks, sweetheart/darling/babe." Small changes were made to Rose phoning Jackie to warn her, and to her comments about Mickey needing a scrub after he left the TARDIS.

TARDIS interior

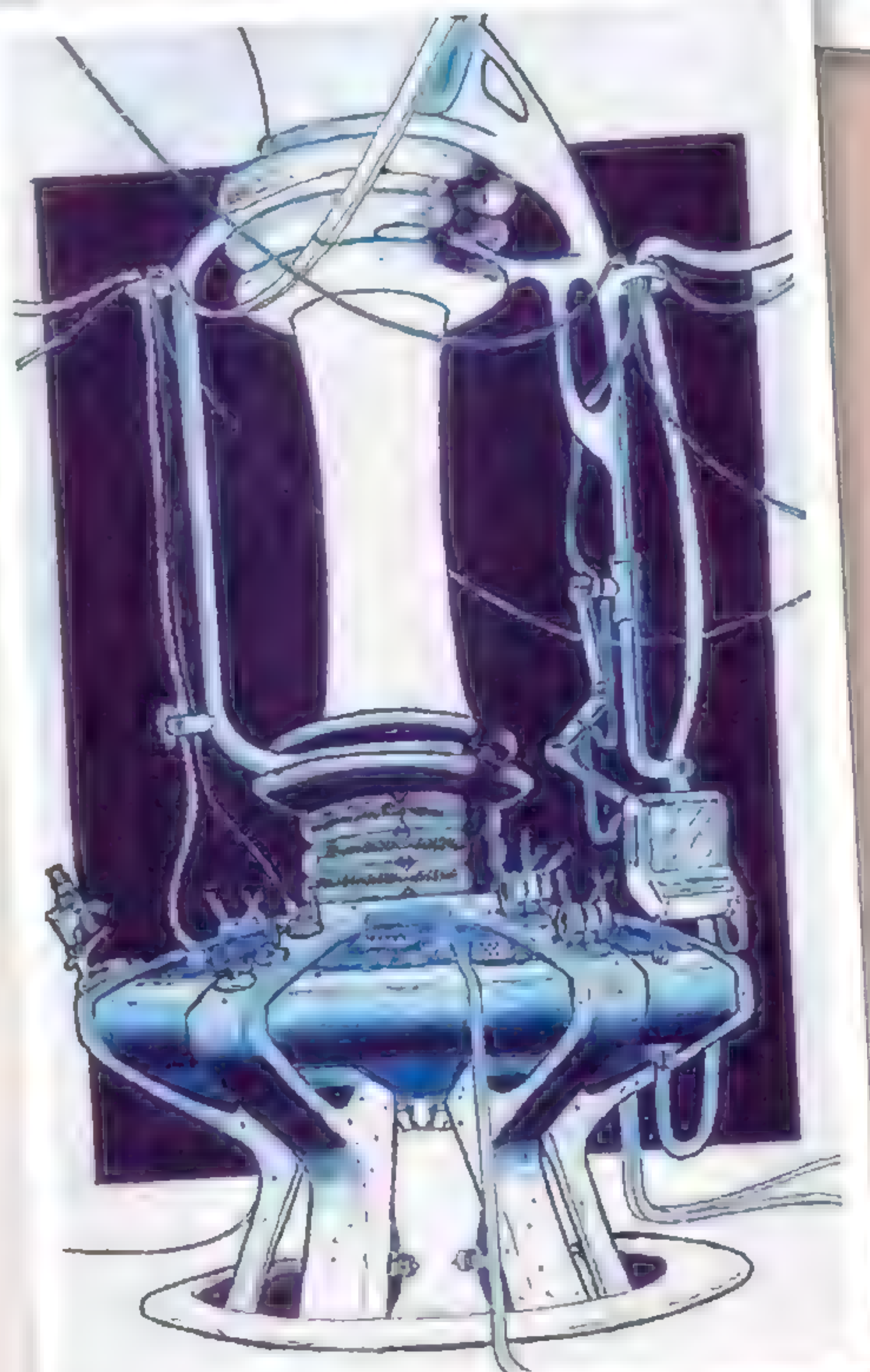
By mid-June, both Bryan Hitch and Dan Walker offered visions of the TARDIS control room, with notions such as a raised platform with the console accessed by steps. Bryan envisaged this as a domed room in a 3D animation for Russell, Phil and Julie at Broadcasting House in London. Ed implied that Gallifreyan technology grew and evolved as opposed to being manufactured; he wanted the TARDIS to feel like a cathedral. A shopping trip to Liberty's, with its atrium, inspired Bryan to suggest a semi-transparent roof, with the Guggenheim Museum in New York then inspiring a vast central column. Russell wanted the interior doors to match the exterior's as in the two 1960s Aaru cinema movies based on the series, while Julie felt that the platform around the console would take too long to move around. Bryan suggested set dressings like a 1970s style coffee machine and K9 being used as a coffee table (an idea dropped due to potential rights issues); Russell however felt that the room should be used simply to pilot the TARDIS. Dan produced another 3D version based on the notion



of three pilots, each responsible for two consoles; however, after 900 years, the Doctor had replaced broken switches with things he found on his travels and rigged it for solo control. The rotor was given a cracked porcelain look to resemble a vast 700-year-old spark plug. Concept artist Matt Savage added the familiar roundels to the chamber walls.

During pre-production, *Doctor Who* came under threat. Appointed by Michael Grade as the new Director General, Mark Thompson took up his post on Tuesday 22 June and – concerned about audience demand – asked to see any research reports. Hoping to suppress the unfavourable BBC Worldwide study, Jane claimed none were available. When Mark asked Julie if she could stop production, the team indicated that it was too late.

Design work on the police box exterior was well underway by Wednesday 23 June. A BBC Worldwide meeting was convened on Tuesday 6 July, detailing key dates for production; recording would start on Sunday 18 July and run to late February when it would debut on BBC One. BBC Three would screen a behind-the-scenes series, *Doctor Who Uncovered*, documentaries would air on Radio 2 and Radio Cymru, and Russell would feature on BBC Cymru's *On Show*. *Doctor Who Uncovered* was executive



Above and left:

Dan Walker and Bryan Hitch's concepts for the TARDIS interior.

produced by Mark Cossey, a *Doctor Who* devotee who had worked on the *Doctor Who* webcast adventure *Death Comes to Time*; the production team was headed by Gillane Seaborne who had helmed documentary strands including BBC Three's *EastEnders Revealed*. To keep storylines a secret, *Doctor Who* would be a 'closed set'. A list of adventures referred to Episode 1 as *The Journey Begins*.



Above:
A date disaster
for Mickey
and Rose.

From June, Billie was shooting *Spirit Trap* in Romania but discussed the show's background with Russell and got tips on accommodation from Christopher Eccleston. On Friday 9 July, the *Daily Mirror* reported that Chris Evans was helping Billie to crack Hollywood... but two days later the *Sunday Mirror* was speculating on whether Billie's acting success would end their marriage.

Following a 'white revision' on Thursday 1 July, an untitled shooting script for Episode 1 was prepared on Monday 5. The show's chronology was now discussed; a year would not be explicitly stated for either Episode 1, nor Episodes 4 and 5 which were to be set 12 months later as this would make repeats appear dated.

Rewrites on Monday 5 July included minor dialogue changes for Rose talking to the Doctor outside the flats, Jackie leaving a police station rather than the police incident room at Henrik's, and resequencing some of the climax in the lair. These were referred to as blue revisions, with each new version of the script being colour coded to track the changes.

"It's 10 times more than any other show in the world," commented Russell T Davies on his DVD camcorder documentary *Making Doctor Who with Russell T Davies*. On Monday 12 July, Russell embarked upon his personal video, chatting to Julie Gardner prior to the block read-through that afternoon. This took place at a suite in the Millennium Stadium, Cardiff. Mindful of security, all scripts were watermarked and printed specifically for everyone in the production and had to be signed for by cast and crew. Also in attendance were the other writers (to study the performances of Christopher Eccleston and Billie Piper), Jane Tranter and Lorraine Heggessey, plus other BBC executives. Noel Clarke was absent in Thailand. A key guest star in Episode 1 was Yorkshire-born actor Mark Benton who had appeared in *The Second Coming* and was best known for comedies like *Early Doors*.

Cast chemistry

Chris decided to play the Doctor like a junior version of himself; he saw the Doctor as a tremendous optimist. The actor quickly learned that many scenes were driven by the Doctor, meaning considerable dialogue to learn. Although he had been armed with a copy of *Doctor Who: The Legend*, he had never looked at it, and it was not until late 2004 that he watched one of the DVDs, *The Talons of Weng-Chiang*. Billie too made a conscious effort not to look back at old episodes. Camille Coduri and Billie quickly bonded as smoking buddies during breaks. By the end of the read-through, everyone was delighted by the chemistry of the three regular cast members.

'Pink' rewrites were performed on Monday 12 with small dialogue adjustments as the Doctor walks away from Rose's

flat and some more resequencing of the Nestene confrontation. A publicity meeting was held on Wednesday 14 (during which the show's new logo was developed) and then from Thursday 15 additional rehearsals allowed Chris and Billie to fully discover their characters. The pair worked closely together, often chatting about their shared love of music.

A pre-recorded interview with Billie during work on *Spirit Trap* was broadcast on *This Morning* on Friday 16 where she cited Chris as "one of my favourite actors". Less welcome media attention appeared from NewsWales the same day; *Dr Who Causes Traffic Chaos* revealed which Cardiff streets would be closed overnight from Tuesday 20. This bulletin was repeated in the *Western Mail* on Saturday 17, alerting *Doctor Who* fans to the major shoot.

Lucinda Wright had been drafting designs for Rose's clothing since June, starting her off in muted colours which would grow bolder during the series. A similar approach was taken for Jackie, whom Camille felt would wear 'bargain

bucket' styles. Colours were also important for Ed Thomas who employed earthy colours such as red for the London settings while yellow, orange, green and blue reflected the Doctor's Gallifreyan origins.

As far as possible, the new series would be made on location, with South Wales offering a wide array of backdrops. Cardiff's BBC Broadcasting House was committed to the standing sets of the soap *Pobol y Cwm* and could not house a TARDIS set. As such, the series' studio space was Unit Q2, a warehouse on an industrial estate near Newport which had previously been used for BBC Cymru programmes such as *The Bench*.

A design for the sonic screwdriver was rejected as too 'science-fiction'; Ed wanted something echoing TARDIS technology and this version was designed like a spark plug by Dan Walker. Matt Savage designed a new TARDIS key with four prongs; while Russell admired this, he wanted a standard Yale-type key so that *any* young viewer could pretend that *their* house key could open the Doctor's ship. ■

Below:

A puff of smoke and a flash of light! Cardiff streets double as London.





"OH MY GOD, THIS IS CRAZY. AND IT'S
GOING TO BE LIKE THIS FOR THE NEXT
SEVEN MONTHS!"

Production

Recording on *Doctor Who* commenced on Sunday 18 July with work on Episode 4 featuring Christopher Eccleston; the new episodes were captured on DigiBeta, filmed and edited into a widescreen programme. Although Sony had offered a deal to make the show in High Definition, the BBC was already committed to DigiBeta and had concerns that HD might show up production shortcomings. The series' director of photography was Hungarian Ernie Vincze whose credits included *A Very British Coup* and *Shooting the Past*; he had worked with Phil Collinson before on *Sea of Souls*. To prevent leaks, tapes sent to London were anagrammatically labelled 'Torchwood'

Dummies

Chris and Billie attended a photoshoot in costume at 5pm on Monday 19 and recorded material for *Wales Today*. Yellow script amendments on Monday 19 deleted Rose pointing out that the TARDIS had moved when it arrived on the Embankment and added the second fake Mickey calling 'Col ta snee fess kay rrrroc!' Green revisions the same day removed Rose suggesting that the department store had been destroyed by terrorists; this was at the request of the London Eye operators.

The rebranded bbc.co.uk website launched *WhoSpy*, giving backstage images from Tuesday 20 and the *South Wales Echo* reiterated road closures. With night shoots for the rest of the week, work on Episode

1 began that evening. Billie and Camille's first recording for the series was attended by Ben Cook from *Doctor Who Magazine*. Running from 6pm to 5am (as per the next few nights), the team were based at Cardiff Blues Rugby Club on Westgate Street to record scenes inside Henrik's (Howells on St Mary Street) and the Auton attacks in the city shopping street (Working Street); much of this was recorded on two cameras. Armed with camcorder, Russell attended and was interviewed live by Rebecca John for *Wales Today* at 6.30pm; this was then intercut with Chris and Billie's recorded item.



Right:
TARDISEs
are built,
not grown.

Also present was choreographer Ailsa Altena-Berk, a dancer/actress with experience of working in animal costumes from films such as *Greystoke*; Ailsa coached the actors playing the dummies in their movements. Around 70 Auton masks were made by Millennium, designed by Neill Gorton and Matt Savage from sketches of London display mannequins. Moving away from the *Spearhead from Space* mannequins, the dummies lacked wigs and eye holes; those seen in close-up had pin-hole eyes. The main Autons cast, with the help of Ailsa, included dancers and actors used to costume and mask work including Elizabeth Fost, a presenter on *Playdays*.

London filming

Many reporters descended on the shoot and had to be controlled by the police. Scenes of Rose at work were recorded first on the first floor and main entrance of Howells. Billie was then released, having completed her scenes for that night. "I remember going home on the train just thinking, 'Oh my God, this is crazy. And it's going to be like this for the next seven months!'" recalled Billie on *Project: Who?* after her first day. Camille was

Connections: Assembled hordes

► The Doctor indicates that the TARDIS had been impregnable against the forces of the thirteenth-century founder of the Mongol Empire, Genghis Khan; he had implied that he had

met this ruler in *The Dæmons* [1971 - see Volume 17].



the focus for the rest of the night. The back door of the Toad at the Exhibition bar on Working Street was the police station from which Jackie emerged while a shopping mall became a London Underground station; an old-fashioned red phone box had been erected and a shop called Sneakers transformed into Classic Bride. Millers Action provided a van delivering London's *Evening Standard*, a DAF Royal Mail van, two London Routemaster buses and two black cabs; one of the cabs had its rear window rigged to shatter when shot by an Auton, an example of the work of Alex Gurucharri's Any Effects which also included the windows smashed by the Auton bride. Two stunt performers were on hand under the supervision of Rod Woodruff; Holly Lumsden played an Auton bride while Paul Kulik drove the taxi when the back window was blown out and drove a bus in another shot. Keith Boak used a third camera on specific action shots. However, the crew were still learning about the practicalities of making a science-fiction production, and realised that they had not allowed sufficient time for some of the effects, or to allow breaks for the performers wearing Auton masks. Thus much of Jackie being terrified by the brides had to be deferred to another night.

Next day, *The Sun* and the *South Wales Echo* covered the shoot. That night, the team returned to the same location. Outside Howells, Billie alighted from a Routemaster in St Mary Street, with *The Sun* bringing along their gold Dalek as part of their campaign to have the aliens appear in the new series. Russell was recording his video diary when a 10-year-old girl asked him what was being made. "You won't



have heard of it. It's called *Doctor Who*," he explained. "Oh I love that, it's scary," replied the girl.

After this, the BBC crew moved into the Queens Arcade shopping centre, an interior venue suggested by Phil Collinson to give weather cover. Here the Autons came to life and killed Clive. Holly Lumsden and Paul Kulik played the dummies which smashed the arcade windows; made of safety glass, the windows were detonated to shatter on cue in a fake display unit. Following this, the final scheduled scene was of Henrik's exploding; Any Effects provided burning debris hurled by the blast, the main item of which was a sofa. However, Dave Houghton of The Mill was disappointed by this effect and it was decided to produce this shot using either CGI or miniatures from the Model Unit.

Rose's escape from Henrik's on St Mary Street was the first scene with the new TARDIS of which five had been built;

a fake entrance, two 'hero' versions for key shots and two lightweight props. These were slightly wider than earlier props, based on an April 2004 design by Colin Richmond which gave it a 'British Bulldog' look. Timber cladding was used over a plywood backing, weathered with blow torches to simulate grain, then covered with Idenden sealant. The colour was adjusted up to the day of recording with seven shades of blue paint plus washes of green and black. A garden candle lamp formed the roof light with windows of textured perspex. Following this first use, Julie asked Ed to repaint to make it look less weather-beaten.

Look Who's Back announced the *Daily Mail* on Thursday 22 covering the 'Tussaud waxworks' attack on London while *Who's That Girl* in the *Daily Star* explained how Rose was attacked in the store's toy department by 'sinister dolls'; local reports appeared in the *Western Mail* and *South Wales Echo*.



Left:

Aftermath of the attack of the living plastic.

On the Thursday night, scenes inside the Queens Arcade included Jackie reacting to Clive's death. The crew then moved out onto Working Street to record the remainder of the Autons collapsing, and complete the terrified Jackie sequence. Holly Lumsden and Paul Kulik now performed stunts as shoppers as well as dummies. By Friday 23, TARDIS photographs had reached the *Daily Express*, *Daily Mirror*, *Western Mail* and *South Wales Echo*.

The crew moved to London on Sunday and spent the first night on Episodes 4 and 5. Work on Episode 1 resumed at 8pm on Monday 26 July in Trafalgar Square, covering Noel Clarke's first scene with Billie. Noel had arrived back from Thailand on Sunday and now met Billie

and Chris for the first time, but was still quite shaken by the death of his *Auf Wiedersehen, Pet* co-star Pat Roach nine days earlier on Friday 17. The *Doctor Who Uncovered* crew was present for this shoot which continued with the Doctor and Rose running across Westminster Bridge and part of the Doctor explaining the Nestene's plan on the Victoria Embankment. For the bridge scene, Russell wanted his two stars to hold hands as they ran and this sequence had to be planned very carefully around the passage of distinctive London buses over the bridge; with Westminster in the background, this was a major shot encapsulating the London milieu. Some material of the duo arriving at the London Eye (dressed – with permission – by more BBC lights) then took place.

Below:
Iconic filming
on the Victoria
Embankment.



Russell was again present and spoke to the *Uncovered* team.

The Sun announced Noel's involvement on Tuesday 27. Alongside work on Episodes 4 and 5, the crew returned to the London Eye and recorded through Tuesday night to 6am on Wednesday 28 with the *Uncovered* crew on hand. Next morning, the *Mirror* discussed the new Doctor's wardrobe in *Dr Who's world of leather*.

By now, the enormity of the shoot with its many locations and use of prosthetics was becoming apparent; the crew were falling behind. "We planned, we scheduled, but f***ing hell, it was like hitting a brick wall. It was a very, very hard block for everyone," recalled Russell in *Doctor Who Magazine*. While Russell offered to simplify his scripts, Julie insisted, "Hold the line." Realising that they had underestimated, to help the beleaguered Phil on the London shoot, Julie arranged for Tracie Simpson to be assigned as production manager to assist him.

The Tylers' estate

Wednesday was scheduled for the Brandon Estate in Kennington – the estate where the Tylers lived; the focus would generally be Episode 4 plus bits of Episode 1 (Rose setting off to work; Mickey throwing the arm in the bin). However, the schedule was amended; following material for Episode 4, the crew returned to the Victoria Embankment to complete the Doctor talking to Rose. Mickey discarding the limb was recorded before the 4am wrap the following night at the Brandon Estate.

On Thursday 29, the *Western Mail* announced that Billie had taken a flat in Cardiff. *Who will be next, Billie?* asked *The Sun* on Friday 30, printing a shot of Mickey and Rose kissing. Friday was the final



London day with recording from 4pm of the Doctor talking to Rose on her estate, Rose rushing to work, and the Doctor being pulled into the flat. Noel attended Pat Roach's funeral in Bromsgrove before returning to Thailand.

Recording resumed at the University Hospital of Wales on Monday 2 August; secrecy was emphasised as private photographs on set were forbidden and a smoking ban was in force on hospital premises. Taping ran from 8am to 7pm in the hot basement corridors (still used as a thoroughfare during the shoot), focusing on Rose meeting the Doctor as the Autons came to life. A Steadicam mounted on a harness worn by cameraman Paul Edwards was used for smooth shots of the characters running along the corridors. However the heat took its toll on the Auton performers, progress slowed and various scenes like the lift moving and the Doctor revealing his bomb were deferred.

The plan for Tuesday 3 had been to record Episodes

Above: Mickey prepares to square up to the Doctor (with a little help from greenscreen).

Connections: Plastic people

► The Nestene

Consciousness and its Auton minions had previously attempted to invade the Earth but were foiled by the Third Doctor, in *Spearhead from Space* [1970 – see Volume 15] and *Terror of the Autons* [1971 – see Volume 16].





Above:
Restrained
by plastic.

1 and 4 at the hospital along with the restaurant yard scenes for Episode 1. Instead the 8am to 7pm shoot was devoted to completing the previous day's key scenes. On Wednesday 4, the BBC Press Office confirmed Camille and Noel's involvement.

The crew now focused on Episodes 4 and 5 for some weeks. Salmon rewrites on Tuesday 17 August replaced the already filmed Westminster Bridge sequence with a short scene of the Doctor and Rose using the TARDIS to reach the Nestene lair, and the second fake Mickey was dropped. Yellow revisions on Wednesday 18 August concern the Doctor talking to Rose at her estate, the Doctor tracking the signal using Mickey's head, and the pair crossing the bridge again. The Nestene lair action was again revised.

Recording for Episode 1 resumed on Friday 20 August at Q2. Work from 8am began with Rose waking in her bedroom (a copy of Green Day's 1997 album *Nimrod* on her bedside table) and Jackie meeting the Doctor before moving onto Episode 4 material.

Following a day off, the La Fosse restaurant at The Hayes in Cardiff became

Tizzano's Pizza Restaurant (named by Elwen Rowlands after Tiziano Vecellio whose painting *Salome* depicted the decapitated head of John the Baptist) between 8am and 7pm on Sunday 22. Rod Woodruff stood in for Noel in stunt shots, stuntman Kevin Hudson donned a green hood as the headless Mickey, and Noel wore a green body stocking for shots of just his head. Millennium provided the headless torso, Mickey's head and his chisel hands.

On Monday 23, the crew arrived at the underground lair; this was the disused former Ely Paper Mill in Cardiff's Grangetown where only essential team members were allowed on the upper levels. With the complexity of the climax involving stunt work, Auton prosthetics and CGI planning, the crew knew the three day schedule (recording 8am to 7pm) was ambitious. The first day concentrated on the Doctor and Rose arriving to discover Mickey. Tuesday 24 (a series briefing day attended by the three executives) covered most of the subsequent material, except for Rose's swing across the Nestene Lair. This stunt was staged on Wednesday 25, with Juliette Cheveley doubling Billie, Will Willoughby standing in for Chris, and Maurice Lee and Richard Dwyer as the two Lair Dummies who landed on air bags below the gantry after their fall.

The start of Thursday 26 was devoted to Episode 4 sequences at the Tylers' flat at Q2, but the final sequence was Rose kissing her mum goodbye for the opening sequence of Episode 1. The team then relocated to an alley by St David's Market off the Hayes in Cardiff; here the TARDIS was erected for Episode 1's closing scene. Noel, Chris and Billie recorded through to 1am... unobserved by public or press. Plans to record Mickey going to the pub and the Doctor at the catflap on the flat

set on Friday 27 were deferred in order to record Episode 4 material instead.

Back at Unit Q2 on Wednesday 1 September, after scenes for Episode 5, Rose using Mickey's computer was recorded; Mickey's flat was a partial redress of the Tylers' flat. Progress was good and the crew moved onto standby scenes of Mickey with the Tylers at their flat before the Doctor's arrival (Chris not being present on this day) through to 10pm. The news item showing Henrik's (or 'Henricks' according to the caption) ablaze on BBC News 24 was footage of a fire in Edinburgh from the BBC News on Sunday 8 December 2002.

TARDIS scenes

For recording from 10am to 9pm on Thursday 2 September, security was tightened up; all crew had to carry passes while at Q2. When the Doctor visited the Tylers', the television showed *Breakfast* from Monday 16 August 2004. Will Willoughby again doubled Chris when the Doctor was attacked by the arm with Rod (dressed in a green body stocking) operating the plastic limb made by the props department. Phil Jay performed close-ups of the Doctor's card shuffling.

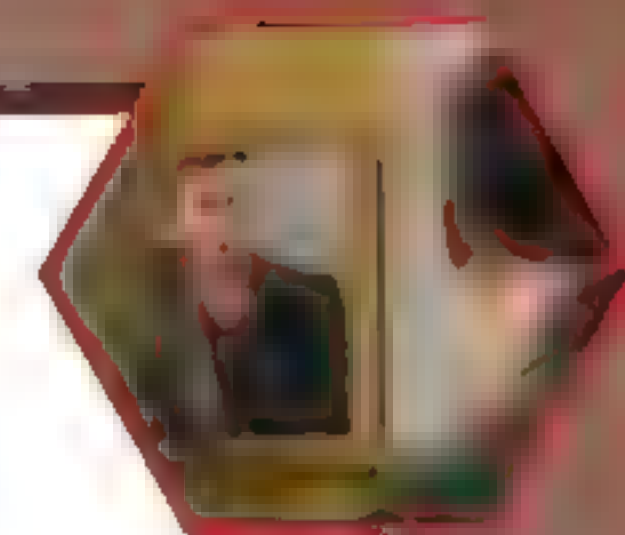
Thursday 2 was also the first day on the new TARDIS set at Q2. Steel exoskeleton elements covered in vacuum formed foam elements, lights and clingfilm had been built by Cardiff Theatrical Service over five weeks and assembled over a fortnight with a further week's dressing. The console designed by Peter Walpole, Bryan Hitch and Ed Thomas incorporated items which could function as machinery, largely from the London company Bob's Bits. The team employed these envisaging specific functions and developing a flight operation theory; included were a Trimphone,

sextant, opera glasses, bicycle pump, chess pieces and hammer. The scanner (running Microsoft Windows XP) was dressed with sticky notes of Gallifreyan lettering; this language created by graphic artist Jenny Bowers used imagery of clocks, watches, time and Time Lord collars plus pocket watch workings. An access hatch with a nautical compass was set into the raised area around the console, and a pilot's seat was modelled on that for a speed boat.

With *Doctor Who Magazine* present, Episode 1 TARDIS scenes began recording on Friday 3. Most of the day from 8am to 7pm was devoted to Episode 4, but a start was made on Rose entering the ship for the first time. In this scene, Chris changed the definition of TARDIS to "Dimension" in the singular as given in *An Unearthly Child*,

Connections: Ear today

► It's implied that the Doctor has only recently regenerated into his new body when, looking into a mirror, he notices his ears are a little on the large side.



Below:

A regenerated TARDIS for the new series.





Above: Rose wears the trousers in this relationship.

the first episode of the very first *Doctor Who* story, *100,000 BC* [1963 – see Volume 1]. Ideally, the team had wanted a motion control shot following Rose inside the police box to see its vast interior, but this proved to be too expensive to achieve.

Production complexities forced an extra week beyond the planned schedule. Work at Q2 on Tuesday 7 September from 8am to 7pm began in the Tylers' flat with Rose talking to Jackie (omitting the Doctor at the catflap since Chris was absent) and completing Mickey departing for the pub. Next came scenes in Clive's shed, built in the Q2's kitchen area. This featured two doctored stills: a photograph of President and Jackie Kennedy's motorcade on Friday 22 November 1963 provided by Corbis UK, and Edwardian holidaymakers in Ireland from Getty Images.

Two units recorded from 8am to 7pm on Wednesday 8. The main unit worked at Taff Terrace in Grangetown where Mickey's 1976 Volkswagen 1200 was parked outside Clive's. Completing her scenes, Billie joined

a second unit at Channel View Flats to record Rose in the stairwell for Episodes 1 and 4. Meanwhile, Mickey's wheelie bin confrontation was recorded, with Maurice Lee doubling when Mickey flipped into the receptacle, using a trampet under Rod Woodruff's supervision. For the CGI bin shots, Noel had green dots placed on his fingertips for reference.

Modelwork

The deferred restaurant yard scene and part of the kitchen chase were recorded through Thursday night to 2am. The revised venue was the entrance to the Cardiff Royal Infirmary on Longcross Street, already used for Episode 4 some weeks earlier; Chris Stone donned a green hood as the headless Mickey. Before that night's shoot, a recce of the lift at Broadcasting House was conducted. The same day, the BBC Press Office released a *Doctor Who* bulletin describing the Doctor as 'wise and funny, cheeky and brave' and Rose as 'an innocent [who] ends up as an adventurer'. The release ended, 'The human race will survive – but only with the Doctor's help. Prepare for brand-new, spellbinding adventures in the human race.'

Work from 2pm to 1am on Friday 10 began at Q2 with *Doctor Who Uncovered* present to see the dummies trapping the Doctor and Rose inside the lift. TARDIS scenes for Episode 1 were then completed; this included the demise of Mickey's head, with the air in the prop sucked out from beneath the console with a vacuum cleaner. Finally the unit moved to Skinner Street in Newport where the Doctor showed Rose his bomb before ejecting her to safety.

The final recording day of the block was Saturday 11 September. Scheduled for 1pm to 6pm, this comprised the Doctor

at the catflap, after which the team moved out on location to perform a new take of the Doctor talking to Rose on her estate. This completed work for Chris and Billie, and the unit moved to Broadcasting House to record shots of the lift in motion for Episodes 1 and 4.

Modelwork including the Nestene lair's destruction which Mike Tucker envisaged akin to the climax of the 1974 James Bond movie *The Man with the Golden Gun*. A one-sixth model of the location was made by Mike and Colin Mapson and shot on two high-speed 16mm cameras on Wednesday 15 September at the Model Unit on Kendal Avenue. An explosion of the top two floors of Henrik's was also filmed against black for CGI insertion the following day.

By October, the rough assembly of the episode was under-running by a few

minutes. Extra material was written to be directed during Block Two by Euros Lyn. An extended version of the conversation between the Doctor and Rose on the estate was issued as a green rewrite on Wednesday 13 October and recorded at Lydstep Flats, Gabalfa from 8am on Monday 18 October. Whereas Keith had used a Steadicam for this scene which skewed the tower blocks but distracted from the Doctor's speech, Euros took the approach of a two-shot. Familiar with his long speech, Chris completed the scene promptly before the light faded at 5.30pm.

The final recording for Episode 1 took place shortly before 7pm on Wednesday 10 November during Block Three when Euros directed insert shots of Jackie in her bedroom at HTV's Culverhouse Cross Studio 1. ■

PRODUCTION

Tue 20 Jul 04 Howells, St Mary Street, Cardiff (Department Store); Working Street, Cardiff (City Shopping Street)

Wed 21 Jul 04 St Mary Street, Cardiff (City Shopping Street); Queens Arcade, Cardiff (City Shopping Street)

Thu 22 Jul 04 Queens Arcade (City Shopping Street); Working Street (City Shopping Street)

Mon 26 Jul 04 Trafalgar Square, London (City Shopping Street); Westminster Bridge, London (Bridge Across the Thames); Victoria Embankment, London (Embankment/London Eye); Belvedere Road, London (Westminster Street)

Tue 27 Jul 04 London Eye, London (London Eye)

Wed 28 Jul 04 Brandon Estate, Kennington, London (Tylers' Estate); Victoria Embankment (Embankment)

Thu 29 Jul 04 Brandon Estate (Tylers' Estate)

Fri 30 Jul 04 Brandon Estate (Tylers' Estate/Ext Tylers' Flat)

Mon 2 Aug 04 University Hospital of Wales, Cardiff (Basement Corridor/Basement Room)

Tue 3 Aug 04 University Hospital of Wales (Basement Room/Basement Corridor #2/Department Store Corridor/Lift)

Fri 20 Aug 04 Unit Q2, Newport (Rose's Bedroom/Jackie's Bedroom)

Sun 22 Aug 04 La Fosse, The Hayes, Cardiff (Restaurant/Kitchen)

Mon 23 - Wed 25 Aug 04 The Paper Mill, Sanatorium Road, Cardiff (Underground Lair)

Thu 26 Aug 04 Unit Q2 (Tylers' Flat Kitchen); The Hayes, Cardiff (Alley-Way)

Wed 1 Sep 04 Unit Q2 (Mickey's Flat/Mickey's Bedroom/Tylers' Flat)

Thu 2 Sep 04 Unit Q2 (Tylers' Flat)

Fri 3 Sep 04 Unit Q2 (TARDIS)

Tue 7 Sep 04 Unit Q2 (Tylers' Flat;

Clive's Shed)

Wed 8 Sep 04 Taff Terrace, Grangetown, Cardiff (Suburban Street/Clive's House); Channel View Flats, Cardiff (Stairwell)

Thu 9 Sep 04 Cardiff Royal Infirmary, Cardiff (Restaurant Kitchen/Restaurant Yard)

Fri 10 Sep 04 Unit Q2 (Lift; TARDIS); Marks & Spencer, Skinner Street, Newport (Department Store/Street outside Store)

Sat 11 Sep 04 Unit Q2 (Tylers' Flat); unknown (Tylers' Estate); BBC Broadcasting House, Cardiff (Lift)

Wed 15 Sep 04 Model Unit Stage, Kendal Avenue, London (Underground Lair model)

Thu 16 Sep 04 Model Unit Stage (City Shopping Street model)

Mon 18 Oct 04 Lydstep Flats, Gabalfa (Tylers' Estate); Unit Q2 (screen inserts)

Wed 10 Nov 04 Studio 1, Culvershouse Cross, Cardiff (Tylers' Flat - Jackie's Bedroom)

Post-production

The Mill had started on CGI work by August; this included the opening shot zooming in from space, removing 'Up the Arsenal' graffiti from garage doors, covering joins at the back of the Auton masks, and creating the Nestene. For the TARDIS' arrival, the Mill offered three effects; a fade similar to the old series (which the BBC chose), a dot transforming into a line then a plane and finally a 3D structure, or a refractive glass effect. The Mill offered a concentric circle effect appearing from the sonic screwdriver

(which was dropped) and defocused the backdrop seen beyond the Tylers' front door. The Mill were also awarded the contract for the new title sequence based on a demonstration from Dave Houghton and Chris Tucker inspired by the 1974 version introduced with *Robot* [1974/5 – see Volume 22]. As a placeholder, a version of these titles was used with Christopher Eccleston's face added.

The incidental score was composed by Murray Gold whom Russell T Davies had worked with on *Queer as Folk* and *The Second Coming*; Murray had been a fan

Right:

The Doctor rages against the Nestene.





of the show in the 1970s/1980s and had been working on *Shameless* when Russell contacted him about *Doctor Who*. By the start of October, a first cut of Episode 1 was available for Murray to score; Russell and Julie Gardener asked for bold tunes. Most cues were realised electronically, with soprano pieces recorded by Melanie Pappenheim. For Mickey's encounter with the bin, Murray was influenced by composer Dudley Simpson's earlier work on the series, while the opening (later known as *Westminster Bridge*) was inspired by the 1990 melody *Cecilia Ann* recorded by the Pixies. Murray's cues were added in late November, with his involvement announced on Monday 29 November.

On Monday 18 October, the new series logo (created by Louise Hillam, Alison Jenkins and Hywel Roberts of BBC Wales Graphic Design Team against a background by Luke Davies and Paul Humphrey of Insect Design) was unveiled.

During October, Julie resolved the rights situation regarding Ron Grainer's original 1963 theme tune; until now, early dubs had used a placeholder version of Delia Derbyshire's recording provided by

Radiophonic Workshop archivist Mark Ayres. Russell considered returning to this version, but believed it felt empty and odd with the new titles; thus invitations were sought for new arrangements.

Time vortex

By early November, it had been decided that the episodes would usually have a pre-credit sequence; Julie was in favour of this approach (common in American drama), but Russell was less convinced. For Episode 1, the team wanted to start with the theme tune and title sequence.

Because the instalment was under-running, almost nothing was cut; as the dummies come to life, Clive tells his wife, "A budget is a budget Caroline" and he comments, "Don't tell me it's rag week." A throw-forward 'Next Time...' preview to Episode 2 helped to extend the duration time.

A 'buff' rewrite on Friday 26 November amended the Nestene dialogue and minor elements of the lair scene; the Nestene now addressed the Doctor as "Time Lord",

Above: Several logos for the new show were proposed before the final design was settled upon.

ROSE



'ROSE AND THE AUDIENCE WOULD LEARN
ABOUT THE DOCTOR TOGETHER.

THE DOCTOR ALLOWED NORMAL HUMANS TO
BECOME HEROES.'

because Russell wanted to introduce this fact as early as possible. Restored sound effects for the TARDIS and Autons were provided by Mark Ayres.

Theme tune pitches were considered in late November; this too went to Murray Gold who used elements of the original theme provided by Mark Ayres, adopting the cliffhanger scream and central melody from the 1970s version. In addition, Murray tried a version with alternate baseline, but this was dropped.

The Mill's title sequence was completed just before Christmas and incorporated the new logo with Futura Book lettering adopted for the credits. After considering titles more akin to series like *The Avengers* which used graphics relating to time travel, The Mill reverted to a version purely depicting travel through the time vortex by TARDIS; red for forwards and blue for backwards.

Theme tune and titles

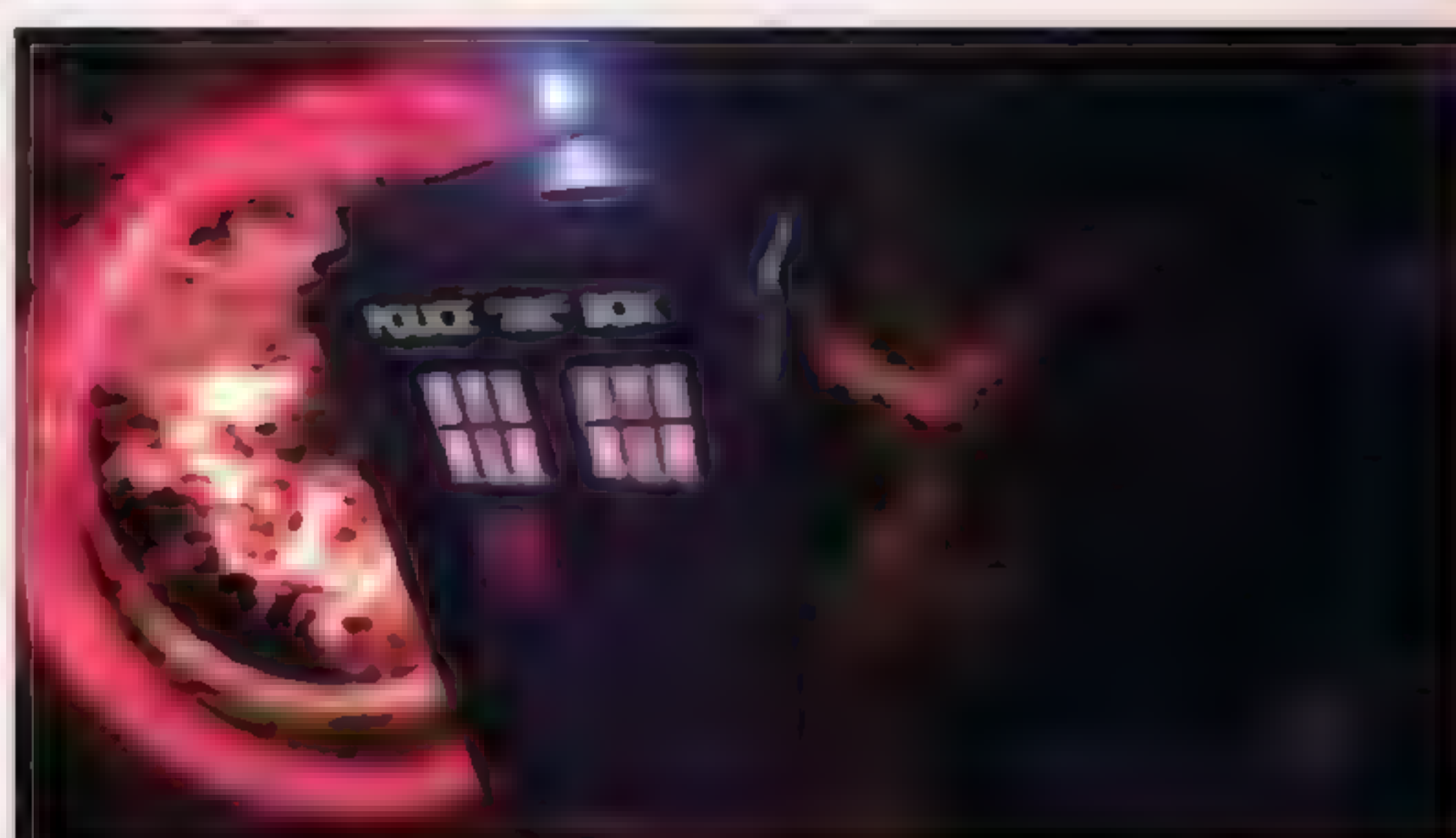
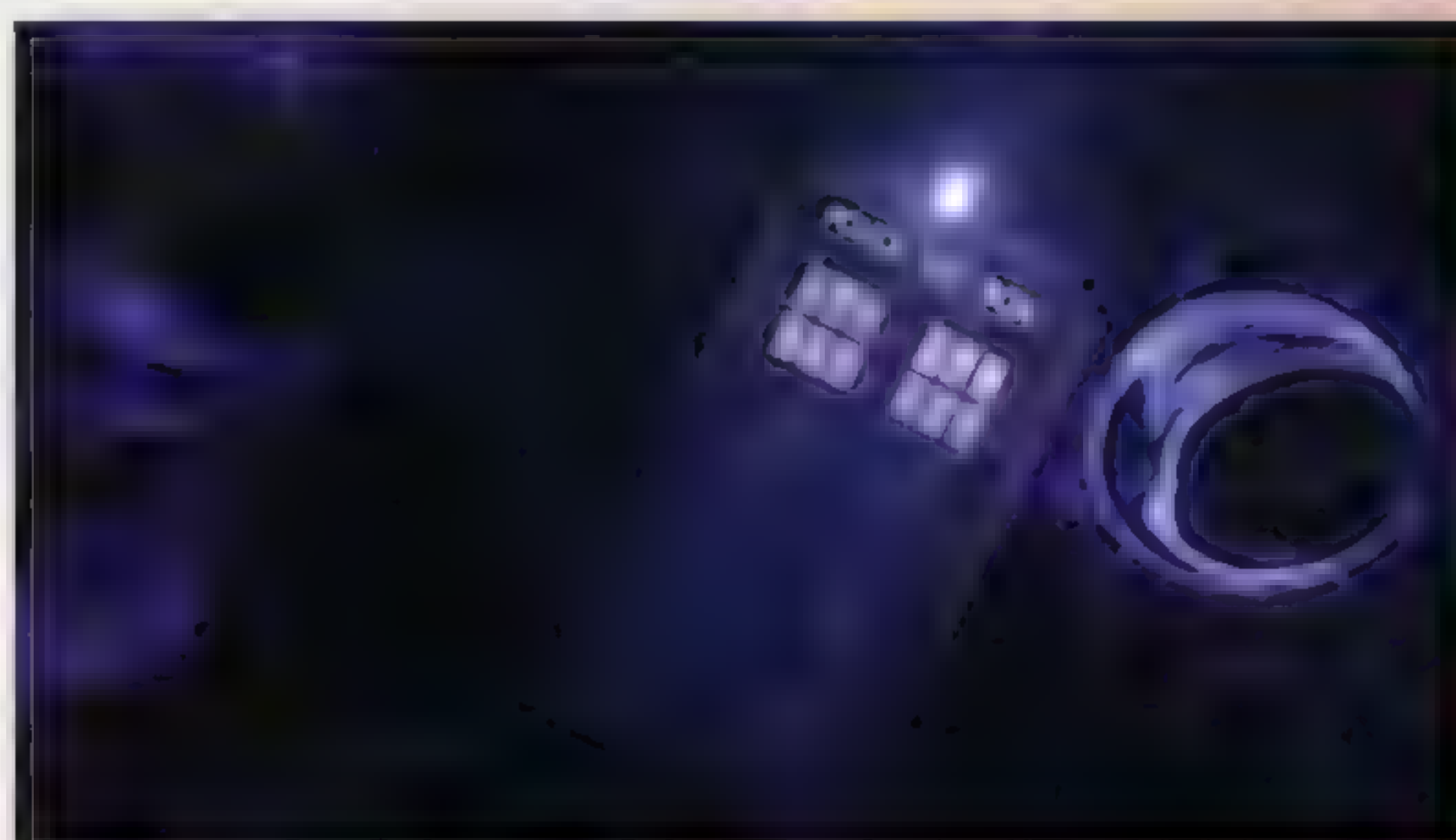
A near complete edit of the episode was screened for cast and crew during the Christmas drinks celebration at the Holland House Hotel in Cardiff on Tuesday 14 December.

On Monday 17 January 2005, Murray's final theme was available.

Final voice recording was conducted on Saturday 5 February at Air Studios in London, including the Nestene dialogue performed by Nicholas Briggs who had provided Dalek voices during the autumn.

By now, it had been decided to give episodes individual titles; Episode 1 became *Rose*.

The theme and titles were not added to Episode 1 until the start of March, with the final mix not prepared until 48 hours before transmission; five seconds was trimmed off the titles late in the day. ■



The Mill's title sequence for the re-launched *Doctor Who*.

Publicity

» On Monday 4 October 2004, it was confirmed *Doctor Who* had been pre-sold to the Canadian Broadcasting Corporation; special introductions to episodes would be recorded for CBC, but BBC Wales drew the line at dubbing the Doctor with a Canadian accent. On Thursday 7, the trade paper *Broadcast* announced BBC Three's *Doctor Who Confidential* (the new name for *Doctor Who Uncovered*) as 13 half-hour programmes to accompany the series.

» A promotional card depicting Christopher Eccleston, Billie Piper and the TARDIS was issued at a BBC Worldwide Brand Licensing Event in London on Wednesday 27 October 2004; this described the 900-year-old Doctor as 'handsome, sexy and witty,

and could be mistaken for just another man in the street' who came from a 'gifted civilisation'.

» At a BBC Winter Press Launch in London on Wednesday 1 December, a teaser trail featured the opening zoom in from space, the soundtrack of the Doctor meeting Rose and telling her "Run for your life!" plus the TARDIS dematerialising with the legend 'It's almost time... but not yet.' This was made available on the BBC website and a version aired on BBC One at 9pm on New Year's Day.

» 'Never has a TV series been so shrouded in secrecy' commented the *Daily Mirror* on New Year's Day. Within days there were rumours of an Easter launch, on Saturday 26 March 2005. On Wednesday 12 January, journalists were invited to visit Q2 and inspect the TARDIS set while Nicholas Briggs voiced an attendant Dalek. An early review of *Rose* in *Q* magazine on Thursday 24 February hailed it as 'must-see TV for everyone'.

» Special trailers were planned in September 2004, with the trailer crew viewing an edit of Episode 1 on Tuesday 23 November. The scripts by Ben Friend and Anton Ezer were directed by Sarah O'Gorman and produced by Mark Collins. They were shot on 35mm film with Chris and Billie on the TARDIS set on Saturday 26 February 2005, and with Chris in

Right:
Promotional
image released
by the BBC.

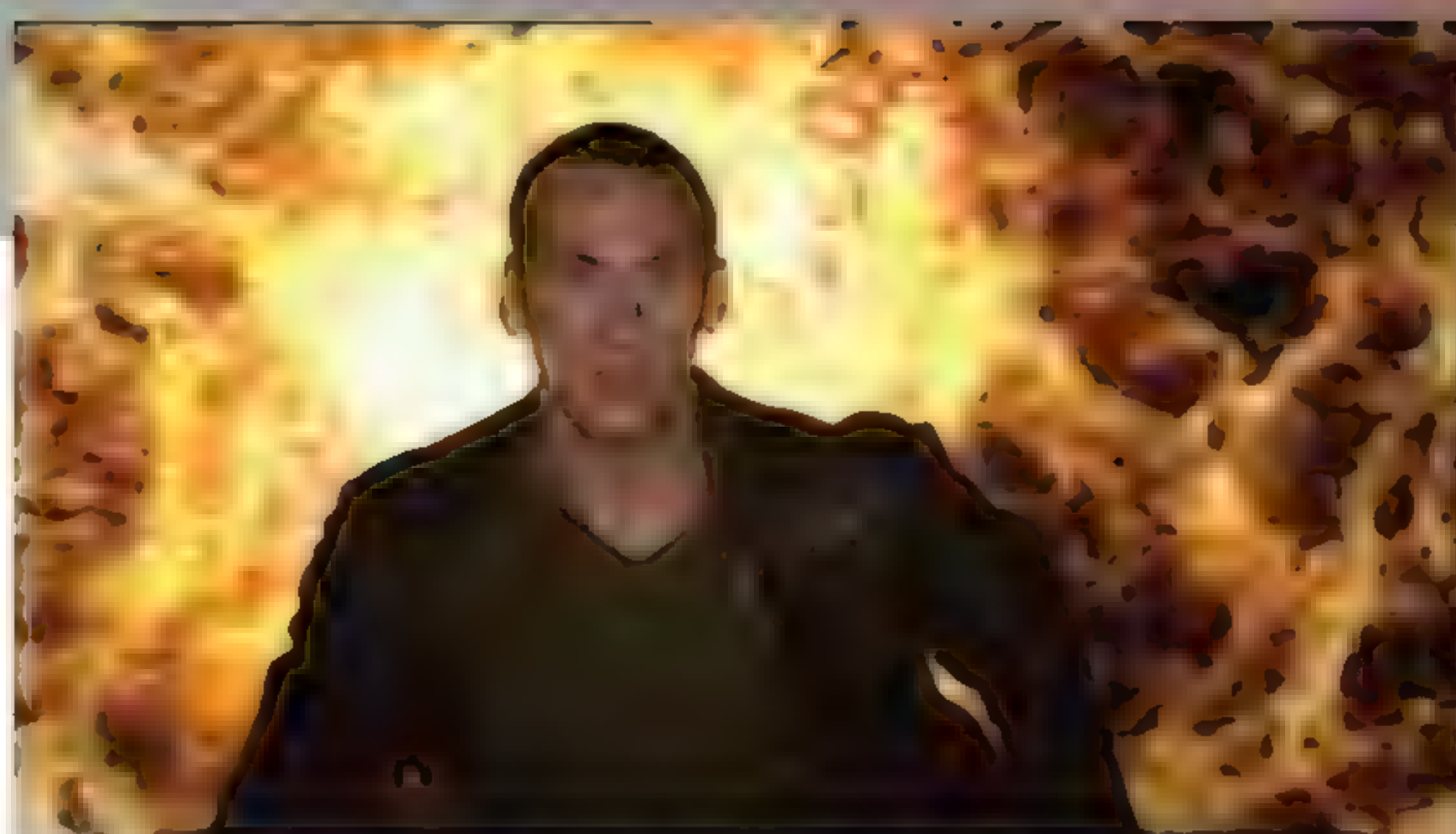


Newport train station underpass on Sunday 27. These used a test version of Murray Gold's theme arrangement.

» On Sunday 27 February, *Doctor Who* was launched to international buyers at the BBC Showcase event in Brighton's Grand Hotel. The *Confidential* crew were present as Andrew Clover – playing the Steward from *The End of the World* [2005 – see page 82] – read a speech written by Russell T Davies introducing extracts and aliens... before a SWAT team arrived to tackle a lone Dalek (operated by Barnaby Edwards).

» Russell was interviewed by the press on Thursday 3 March and the BBC was planning other special launch programmes; the *Confidential* team devised *Doctor Who: A New Dimension* and *Doctor Who Night* was announced for BBC Two on Saturday 19 March.

» On Friday 4 March, a copy of *Rose*, edited for prospective buyers, appeared on the internet, leaked by somebody connected to CBC. This featured the placeholder theme, had more incidental music during the Doctor/Rose conversation on the estate (as later featured on the DVD), lacked a 'next time' trailer, and the closing credits omitted various crew members (although it included a credit for BBC Brand Manager Ian Grutchfield and correctly spelt the name of 3D VFX artist Porl Perrot). On Sunday 6, Russell chatted to *Sunday Times Culture* while *The Observer's What's Up Doc?* described *Rose* as 'very slick, with some good lines and sinister moments'.



Left: Images from the specially-shot trailer for the newly launched show.



» The theme music appeared on Radio 5live's *Breakfast* at 8.39am on Monday 7 and on Radio 1's *Chris Moyles* show, while Russell was quoted in *The Guardian's Doctoring the Tardis*. In a recorded interview on Radio 4's *Front Row* at 7.15pm, Russell announced the launch as 7pm on Saturday 26 and said the unwelcome leak of the episode had been good publicity.

» While work continued on Block Six, the main publicity day was Tuesday 8 March. Chris (who had wrapped on Friday 4) recorded an interview for *Breakfast* but would not be drawn over his continuation with the show. The BBC website was relaunched with a mini-documentary about the theme tune. The leaked episode was discussed in *The Guardian* while the *Mirror* looked at wheelie bins and the BBC's staff paper *Ariel* devoted two pages to the relaunch. *Radio Times* launched its *Doctor Who Watch* with a one page item, *Who's Who?* in which Guy Clapperton related the show's basics.

Below:

The press launch in Cardiff, with attendees including Nicholas Briggs, Terrance Dicks, Russell T Davies, Barry Letts, Christopher Eccleston, Noel Clarke and Camille Coduri.

► That evening, guests entered the press launch at St David's Hotel in Cardiff via the TARDIS. The event was opened by Menna Richards, Controller of BBC Cymru, after which Lorraine Heggessey quoted the Doctor from the end of *The Dalek Invasion of Earth*: "One day I shall come back. Yes, I shall come back." Alongside *Rose* and clips of other episodes, Russell and Julie performed a Q&A session along with Chris speaking on stage and a round-table chat with Billie. Also present were Mal Young, Camille Coduri, Nick Briggs, writers Mark Gatiss and Paul

Cornell, director James Hawes, Bruno Langley (from *Dalek* [2005 – see Volume 49] and *The Long Game* [2005 – see Volume 49]), Charlotte Church (Billie's neighbour), actors

Robson Green and Antony Cotton, musician Stuart Cable, comedy actor Matt Lucas and former producer and script editor Barry Letts and Terrance Dicks. A Dalek brought by *The Sun* was barred.

► The launch was covered by David Sillito of BBC News, Russell appeared live on Johnnie Walker's Radio 2 show, Russell and Chris spoke live on *Wales Today* after which Chris recorded a chat for *North West Tonight*. Meanwhile, three new trailers debuted on BBC One from 7.29pm showing the Doctor and Rose inside the TARDIS.

► 'It's lively, well-filmed and the special effects are up to scratch' said the *Daily Mail* the next morning. Russell was interviewed in *Time Out*, and *The Sun* recounted what happened to their Dalek. Russell, Chris and Clayton Hickman commented on the launch on Radio 4's *Today* and *Breakfast*, while Ben Shepherd's launch report appeared on ITV1's *GMTV* at 8.26am. *Doctor Who* fan and *Newsround* presenter Lizo Mzimba presented interviews with Chris and Billie on BBC One's *Newsround* at 5.25pm, and media correspondent Stephen Smith covered the relaunch on BBC Two's *Newsnight* at 10.30pm.

► The BBC Press Office released a press pack on Thursday 10. A positive verdict appeared in *The Guardian* while the *Daily Star* declared *Who's a Bit Camp* and the *Daily Express* wrote of *Doctor Who* and a Scary £10M





Left:
The
promotional
billboard poster.

Gamble. The launch report in *The Times* was emphasised by a cover picture from *The End of the World* and a similar shot appeared on *The Sun* inside which Sara Nathan's *Dr Who saved my life says Billie Piper* found Billie explaining "Christopher and I have shared a lot during the past eight months" as she spoke about her marriage break-up. *Manchester Online* indicated that a second series was in development for 2006, and Russell's pre-recorded interview from late February aired on Radio 2's *Steve Wright in the Afternoon*.

▶ Press launch interviews appeared on GMTV at 8.35am on Friday 11, while Russell chatted to Sian Williams and Bill Turnbull on *Breakfast* at 9.11am, promoting both *Doctor Who* and *Casanova* (which debuted on BBC Three on Sunday 13). Another trailer aired that afternoon; this depicted the Doctor fleeing from a fireball and appeared again at 7pm before *Comic Relief*. Meanwhile a special screening of *Rose* was held for MPs at Westminster.

▶ On Saturday 12 March, the billboard campaign began. A Q&A with Russell appeared in *The Independent* while the *Telegraph* had a feature about the show. Next day, Mary Riddell pondered *Why aliens still beguile us* in *The Observer*, and James Rampton of the *Independent* looked at the *Return of Dr Who*.

Lorraine Heggessey's departure from BBC One to become Chief Executive at Talkback Thames was announced on Monday 14. Former script editor Andrew Cartmel discussed the series on the *Radio Scotland Arts Show* while the *MediaGuardian* looked at internet tie-ins.

▶ The new *Radio Times* on Tuesday 15 found William Gallagher presenting a page on all nine Doctors (*Who said what?*) while Radio 1's *OneClick* featured a chat with Chris from the launch. The first versions of the full trailer appeared that evening appeared, and then followed at 8pm with the Doctor asking, "Do you wanna come with me?" prior to extracts drawn from Episodes 1, and 3 to 6. Shorter versions of this later appeared and some variants from Thursday 17 promoted *Doctor Who Confidential* ('No TARDIS Necessary'). The trailer with Rose pondering "I've got a choice" aired at 5.25pm on BBC One the next day.

▶ Chris briefly attended the recording of the *Doctor Who Mastermind Special* in Studio 8 of 3SixtyMedia in Manchester on the morning of Wednesday 16. In London, Jon Culshaw recorded new theme night linking material in the crypt of St Mary Magdalene Church on Rowington Close.

This spread:

Magazine coverage was extensive, with the new show featuring on many front pages.



» An interview with Chris in *The Stage* on Thursday 17 saw him ponder the “huge responsibility” of continuing as the Doctor. Matthew Sweet’s report featuring Russell, Mark Gatiss and former producer Philip Hinchcliffe appeared on BBC Two’s *The Culture Show* at 7pm, and Sian Williams’ profile of Russell for *On Show* aired at 9pm on BBC2W. Billie recorded an appearance on ITV1’s *Parkinson* at London Studios that night. Friday 18 saw Patrick Mulkern’s *Return of the Time Lord* in the *Times Education Supplement*, and interviews from the launch on GMTV’s *Entertainment Today* from 8.40am. A new shorter trailer aired that night and at 11pm Mark Lawson chaired a *Newsnight Review* discussion on the series between novelist Ian Rankin, critic Bonnie Greer and Professor John Carey.

» Saturday 19 brought more stories in the *Telegraph*, *Times*, *Star* and *Express*, some previewing *Parkinson* which aired

at 9.15pm. BBC Two screened the 1965 film *Dr Who and the Daleks* at 3.50pm as a precursor to *Doctor Who Night* from 7.30pm to 9.10pm; hosted by Jon Culshaw and produced by Samantha Peters, this comprised a revised version of *The Story of Doctor Who*, *Some Things You Need to Know About Doctor Who* and *Doctor Who Mastermind Special*. Meanwhile, Robert Sandal had mixed feelings about the show on Radio 4’s *Saturday Review* at 7pm.

» Russell’s piece *You’ll believe a Dalek can fly* appeared in the *Sunday Telegraph* on Sunday 20, while the *Express* looked at the Doctor’s companions, the *Observer* spoke to Chris, the *Star* offered facts about the show and the *Independent on Sunday* offered extensive, positive coverage. *On Show* was repeated on BBC One Cymru at 11.15pm.

» *The Times* queried Billie’s wisdom in accepting the role in *Times 2* on Monday 21, Billie revealed that she never watched herself on television in the *Star*, and in *The Sun* Chris’ comments about another series were reiterated: “I need to think about it... It’s more than a huge responsibility to shoulder.” *Doctor Who Magazine* staged preview screenings of *Rose* for competition winners at BBC Centre House in West London at 11am, 2pm and 5pm. Chris’ interview with Steve Wright aired on Radio 2 from 2pm and he made a live appearance on BBC One’s *Blue Peter* at 4.55pm.

» On Wednesday 23 March bbc.co.uk launched Clive’s website; Clive’s surname was given as ‘Finch’ in

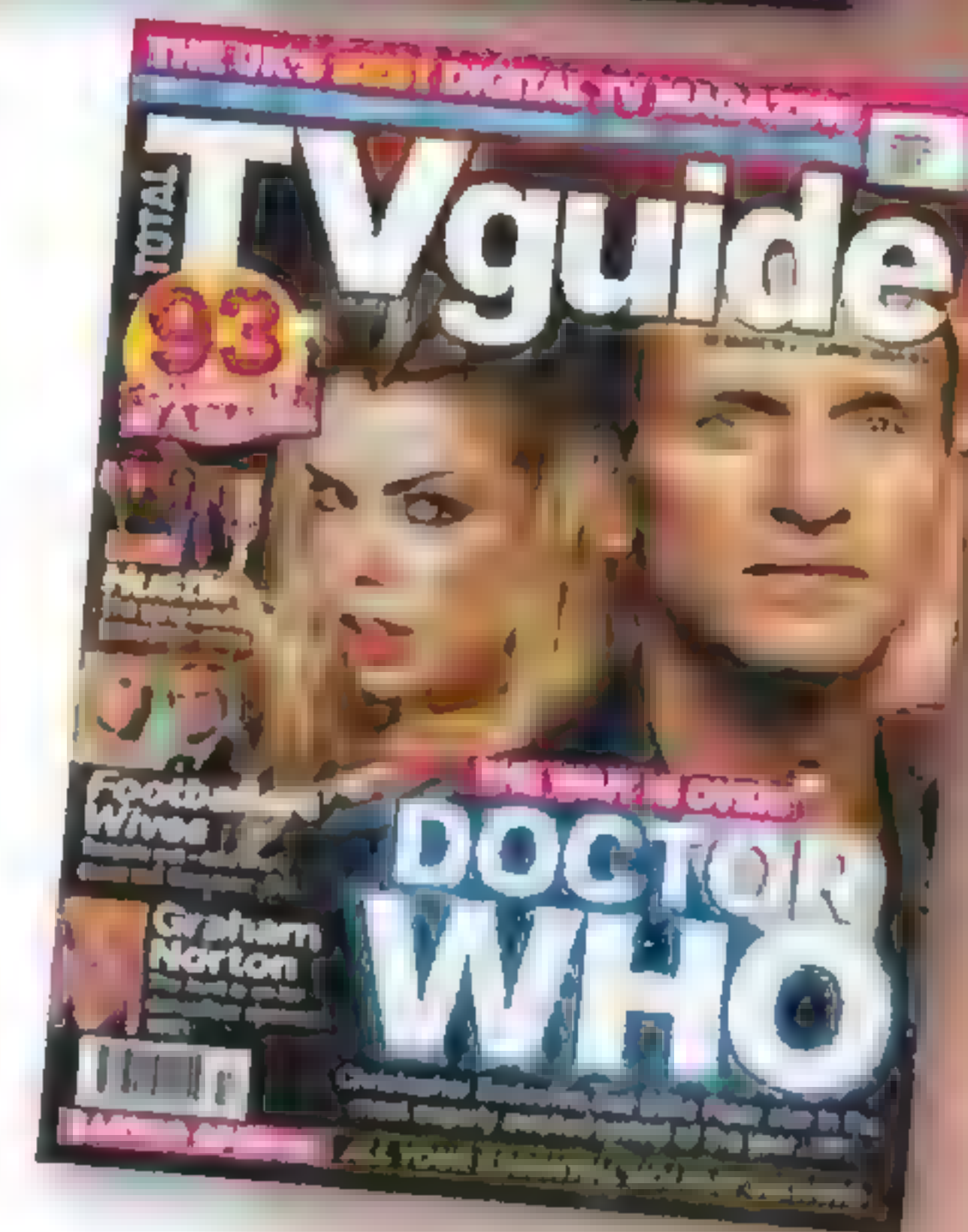
promotional documents for the episode. A UNIT website was subsequently launched and dated the events of the 'London Incident' to 26 March. Chris did a series of interviews on Wednesday while former Doctor Sylvester McCoy reviewed *Rose* for the BBC News website. Billie joined Chris Moyles for his 7am Radio 1 show, Russell spoke to a *Doctor Who*-themed Phillip Schofield and Fern Britton at 10.30am on ITV1's *This Morning*, Barry Letts and Tim Collins MP discussed political aspects of the show with Shaun Ley on BBC Two's *The Daily Politics* at 11am, and Jon Culshaw and Clayton Hickman enthused on Channel 4's *Richard & Judy* at 5.45pm.

► The BBC issued a statement about the leak on Thursday 24 and an interview with Chris appeared in *Television Today*. The *Telegraph* pondered the Doctor's sexuality while the *Mirror* studied female companions, Sylvester McCoy wrote about *Rose* in *The Guardian* ('just wonderful') and *The Sun* offered the negative *Doctor Boo!: Why the Timelord should stay in his Tardis*. Comments from Chris and Billie appeared on GMTV at 8.25am. Chris joined Jo Whiley on her noon show on Radio 1 and begged listeners not to watch the leaked copy when talking to Simon Mayo on Radio 5live at 2pm; that evening at BBC Television Centre Chris recorded *Friday Night with Jonathan Ross*. Will Cohen of The Mill discussed the series' CGI work on CBBC's *XChange* at 4.30pm.

► Russell's influences were analysed in the *Financial Times* on Good Friday, *The Sun* named Billie 'Babe of the

Week', a study of companions graced *The Guardian* and Chris' earlier comments about the show's future were reiterated in the *Express*. The 1966 film *Daleks': Invasion Earth 2150AD* aired on Channel 4 at 12.40pm, Chris appeared on BBC One's *Friday Night with Jonathan Ross* at 10.35pm and *Destination 3* transmitted on BBC Three at 11.30pm.

► *Ant v Dalek* was how the *Mirror* described the BBC One/ITV1 line-up on Saturday 26 as *Rose* was scheduled at 7pm against the ratings hit *Ant & Dec's Saturday Night Takeaway*. The papers were full of generally positive coverage, the show was discussed on Radio 5live's *Morning Reports* from dawn and *Good Morning Wales* on Radio Cymru from 7.15am. UKTV Gold scheduled repeats and documentaries as *The Doctor Who Story* from 8am to 7pm, S4C ran *Daleks': Invasion Earth 2150AD* at 12.15pm, Antony Wainer of the DWAS appeared on BBC News 24 at 12.54pm, the Radio Cymru documentary series *Back in Time (How Green Was My TARDIS?)* debuted at 1.05pm and CBBC screened a *Newsround Showbiz Special* at 3.50pm. The 27'03" programme *Doctor Who: A New Dimension* screened on BBC One at 5.25pm to an audience of 4.02 million; the narration for this was provided at short notice by David Tennant during work on *Casanova*.



Broadcast

Right:
All aboard!

➤ At 7pm on Saturday 26 March, *Rose* debuted on BBC One... and within minutes was marred by a technical error with an automatic fader; during Rose's encounter with the dummies, the sound of BBC Three's live *Strictly Dance Fever: The Auditions* bled through from Studio 8 at Television Centre. 0.87 million then watched *Bringing Back the Doctor*, the first edition of *Doctor Who Confidential* (27'54"), at 7.45pm on BBC Three.

➤ Next morning, fears that low audiences might mean the show was moved to Sunday evenings were quashed; a live audience of 9.94 million had tuned in. Press reports were generally positive in the *Observer*, *Express* and *Telegraph*... although the *Sunday Times* declared *Oh Lord, he's still stuck in the past. Back in Time* was repeated at 5.30pm on Radio Cymru and just under half a million caught a rerun of *Rose* on BBC Three at 7pm.

➤ On Monday morning, Mark Thompson walked into the BBC office to find everyone eagerly discussing *Doctor Who*. Almost totally positive coverage appeared on Monday 28 in the British press; *The Sun* had a cartoon of a Dalek exterminating Ant and Dec. The final figures for the



competing programmes were 10.81 million to BBC One and 7.47 million for ITV1; *Doctor Who* also cracked the top 10 as the seventh most watched programme of the week.

➤ "That sort of success doesn't happen often," commented Russell in *Doctor Who: The Writer's Tale – Final Chapters*. "In fact, it happens just about never. But it happened to *Doctor Who*."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Rose	Saturday 26 March 2005	7.00pm-7.45pm	BBC One	44'11"	10.81M (7th)	76

Merchandise

A poster of the Ninth Doctor and Rose was produced by Pyramid Posters in April 2005. The Stamp Centre issued a *Rose* Stamp Cover in June of the same year. Copies signed by Alan Ruscoe were available. A cardboard cut-out of Rose was produced by Star CutOuts in 2007, priced at £24.99. A4 prints of Andrew Skilleter's artwork of the Ninth Doctor and Rose were printed in 2011.

Doctor Who: The Shooting Scripts, a book containing scripts from all 13 episodes of the 2005 series with a foreword by Russell T Davies, was published in October 2005 by BBC Worldwide. A BBC Children's book entitled *Rose* by Jacqueline Rayner was



Left:
The Stamp
Centre's first
day cover.

Below:
The cover for
the first release
of the story on
DVD, and some
of the extra
material on the
complete series
box set.

published as part of *The Doctor Who Files* collection in August 2006. Some outlets sold copies of this book with a free set of stickers.

May 2005 saw the release of *Rose*, along with additional music, on the BBC DVD *Doctor Who – Volume 1* alongside episodes *The End of the World* and *The Unquiet Dead* [2005 – see page 118]. *Doctor Who:*



The Complete First Series was released on BBC DVD in November 2005, with a commentary from Russell T Davies, Julie Gardner and Phil Collinson. Other extras included *Making Doctor Who with Russell T Davies*, and *Destroying the Lair*, *BBC Breakfast* interview with Christopher Eccleston and trailers, as well as a special *Doctor Who Confidential* disc. A UMD version, for viewing on Sony's PlayStation Portable, was also issued in December 2005. The episode was included on *Doctor Who: Series 1-4* in October 2009. BBC Home Entertainment later released an up-scaled version on Blu-ray as part of *Doctor Who: Complete Series 1-7* in November 2013, and *The Complete First Series* was reissued in August 2014.

In 2006, *The Sun* gave away a set of six *Doctor Who* DVDs with free tokens from the newspaper. Each DVD contained a single episode featuring different Doctors, one of which was Rose. The *Doctor Who DVD Files Magazine*, published G E Fabbri, launched in 2009. The first issue (priced

This page:
Character Options produced action figures of Autons, The Ninth Doctor and Rose.



£1.99) came with the DVDs *Rose* and *The End of the World*.

Silva Screen's *Doctor Who: Original Television Soundtrack* was released in December 2006, featuring new orchestral recordings of music by Murray Gold for the 2005/6 series. Tracks from *Rose* included *Westminster Bridge*, *The Doctor's Theme* and *Seeking the Doctor*. This was rereleased as a double LP in August 2013. Music from *Rose* also featured on *The 50th Anniversary Collection* (December 2013) and *Doctor Who: The TARDIS Edition* (November 2014), both released by Silva Screen.

In 2007, MFX Replicas produced male and female Auton head masks, cast from the original mould using the same materials as the originals. 19 male and two female units were sold in total. Each unit was priced at £116.33. Also produced was a limited edition white male Auton head, limited to 100 pieces worldwide. Eleven units were sold, priced at £176.25. Character Options created an Auton action figure in October 2007 exclusive to Asda. ■

Cast and credits

CAST

Christopher Eccleston..... Doctor Who
Billie Piper Rose Tyler
 with

Camille Coduri Jackie Tyler
Noel Clarke Mickey Smith
Mark Benton Clive
Elli Garnett Caroline
Adam McCoy Clive's Son
Alan Ruscoe, Paul Kasey, David Sant,
Elizabeth Fost, Helen Otway Autons¹
Nicholas Briggs Nestene Voice.

¹ Cast detail:

Alan Ruscoe, Paul Kasey, David Sant,
Elizabeth Fost, Helen Otway Hero Dummies
Elizabeth Fost, Helen Otway Brides
Alan Ruscoe, Paul Kasey Lair Dummies

UNCREDITED

Unknowns 15 Shoppers/2 Mates/Security/10
 Shoppers/2 Make-up Ladies/8 Public

Catherine Capelin, Michael Humpries,
Jason Jones, Saul Murphy, Paul Newbolt,
Catrin O'Neil, Sean Palmer, Elen Thomas, JP
Kingdom, M Couchman, Alan Wadlan, Steph
Grant, Glyn Page, Louise Vincent, David
Matthews Dummies

Unknowns
 Window Cleaner/Bus Conductor/2 Bus Drivers

Phil Jay Hand Double for Doctor Who
Rod Woodruff Plastic Arm Strangler

Will Willoughby Stunt Double for Doctor Who
Unknowns Postman²/Bev²/Susi²/6 Locals²

Melanie Mort Blonde Mother

Daisy Sydenham Blonde Child

Alun Jenkins Neighbour

Maurice Lee Stunt Double for Mickey

Linda Davies, Ceri Jones, Jacqueline Morris,
Andy Jackson, Ian Jennings, Angela Silcocks,
Helena Dunn, Creighton Hanney, Lyndon



Ward, Wendy Ward, Russell Cook, Leighton
Haberfield, Nicholas Wade and 5 Unknown

..... 18 Diners

Unknown 2 Waiters/2 Kitchen Staff

Rod Woodruff Stunt Double for Mickey

Kevin Hudson/Chris Stone Headless Mickey

Unknowns
 18 Shoppers/Royal Mail Man/2 Taxi Drivers

Jo Osmond, Lisa Osmond and 1 Unknown
 3 Child Dummies

Catherine Capelin, Rachel Chambers,

Michael Humpries, Jason Jones, Saul

Murphy, Paul Newbolt, Catrin O'Neil, Sean

Palmer Adult Dummies

Unknown 28 Shoppers

Above:

Jackie
 remembers she
 left the gas on
 at home.

Holly Lumsden.....Stunt Dummy
Holly Lumsden, Paul Kulik.....Stunt Public
Paul Kulik.....Stunt Dummy
Unknown.....Van Driver
Elen Thomas.....Bride
Holly Lumsden.....Stunt Bride
Paul Kulik.....Stunt Driver
Juliette Cheveley.....Stunt Double for Rose Tyler
Maurice Lee, Ricard Dwyer.....
Stunt Doubles for Lair Dummies
**Paul Sparrowman, Paula Keogh, Daryl
 Adcock, Nicholas Lupton, Wendi Sheard,
 Jane Hunt, Jenny Pink, Stephen Bracken-
 Keogh**.....Additional Voices

² Not in finished programme.

CREDITS

Written by Russell T Davies

Produced by Phil Collinson

Directed by Keith Boak [uncredited: Euros Lyn]

Autons originally created by Robert Holmes

1st Assistant Director: George Gerwitz

[uncredited: Stuart Renfrew, Lloyd Ellis]

2nd Assistant Director: Steffan Morris

3rd Assistant Director: Dafydd Rhys Parry

[uncredited: William Booker, Carolyn Chapman,
 James DeHavilland, Dan Mumford]

Location Managers: Clive Evans, Lowri Thomas

Production Co-ordinator: Dathyl Evans

A/Production Accountants: Debi Griffiths,

Kath Blackman

Below:
 Greenscreen
 work at the
 Nestene lair.



Continuity: Sian Prosser
 Script Editor: Elwen Rowlands
 Camera Operators: Mike Costelloe,
 Martin Stephens [uncredited: Robert Muller
 and Gareth Hughes]
 Focus Pullers: Steve Lawes, Mark Isaac
 Grip: John Robinson
 [uncredited: Warwick Drucker, Jim Wilkinson]
 Boom Operator: Damian Richardson
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: Rod Woodruff
 Stunt Performers: Holly Lumsden, Paul Kulik
 Choreographer: Ailsa Altena-Berk
 Art Department Co-ordinator: Gwenllian Llwyd
 Concept Artist: Bryan Hitch
 Production Buyer: Catherine Samuel
 Set Decorator: Peter Walpole
 Supervising Art Director: Stephen Nicholas
 Standby Art Director: Julian Luxton
 Property Master: Patrick Begley
 Construction Manager: Andrew Smith
 Standby Props: Phill Shellard, Adrian Anscombe
 Graphic Artist: Jenny Bowers
 Wardrobe Supervisor: Yolanda Peart-Smith
 Make-Up Supervisor: Linda Davie
 Make-Up Artist: Sarah Wilson
 Casting Associate: Kirsty Robertson
 Assistant Editor: Ceres Doyle
 Post Production Supervisor: Marie Brown
 Online Editor: Matthew Clarke
 Colourist: Kai van Beers
 2D VFX Artists: Simon C Holden, David Bowman,
 Sara Bennett, Alberto Montanes, Jennifer Herbert
 3D VFX Artists: Andy Howell, Chris Tucker,
 Jean-Claude Deguara, Mark Wallman, Paul Burton,
 Chris Petts, Porl Perrot³
 Digital Matte: Painter Alex Fort
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Finance Manager: Richard Pugsley
 Original Theme: Music Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams



Sound Recordist: Ian Richardson
 Costume Designer: Lucinda Wright
 Make-Up Designer: Davy Jones
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: Mike Jones
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 Production Manager: Tracie Simpson
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies,
 Julie Gardner, Mal Young
 BBC Wales
bbc.co.uk/doctorwho
 © BBC MMV
³ Misspelt 'Paul Perrot' on broadcast

Above:
 Production
 designer
 Edward
 Thomas
 supervises
 the building
 of the new
 TARDIS prop.

Profile

**CHRISTOPHER
ECCLESTON**

The Doctor

Christopher Eccleston had no fondness for *Doctor Who* as a child, but taking on the title role with his customary intensity helped revive the programme as a TV phenomenon for a twenty-first-century audience.

Born at home on 16 February 1964, at 59 Blodwell Street, Langworthy, Salford,

his family moved from this outlying district of Manchester when he was seven months old, to a nearby council estate in Little Hulton.

His parents Ronnie and Elsie had met at the Colgate-Palmolive factory in Salford, where Ronnie was a forklift truck driver, later a warehouse foreman, and Elsie worked in Toilet Articles. Eccleston's two brothers, Keith and Alan, are identical twins eight years older than him.

Terrified of a teacher at Bridgewater County Primary School, he was a remedial reader. A "brilliant teacher", Mrs Hayes, introduced him to Dr Seuss books and by the time he left primary school at 11 he had a reading age of 19.

At Joseph Eastham High School he became Head Boy, while he dreamed of

Right:

Chris in *Friday on My Mind*, from 1992.



playing in central midfield for his beloved Manchester United. He played for Salford Boys but never made the grade (“I was slow and ponderous”).

Unsure of his future path, he left school in 1979 to resit O-Levels at Eccles Sixth Form College, where he was cast in a play *Lock Up Your Daughters*. Despite being, by his own admission, “bloody awful in it” he was bitten by the acting bug.

He next spent six months working in a warehouse, until his mother heard about a two-year Performance Foundation course at Salford College of Technology. While studying at the Tech he was advised to next try London and so trained at the Central School of Speech and Drama from 1983-6. While at Central he was a National Theatre usher, tearing tickets and selling ice creams.

The young Eccleston was inspired by 1960s kitchen-sink dramas like *Saturday Night and Sunday Morning* (1960), and the socially aware, polemical TV dramas he had grown up with, such as *Play for Today: The Spongers* (1978) and *Boys from the Blackstuff* (1982).

On leaving Central, he failed to find any acting work for three years, and to make ends meet he took up manual labouring, supermarket work, and was an artist’s nude life model at Slade School of Art.

In 1989 he returned North, to join the crew of the Royal Exchange Theatre, Manchester. When theatre director Phyllida Lloyd, who had seen a showing at Central, called to offer him a part, he quickly needed an Equity card. He was offered a job doing theatre-in-education on half-wages since they needed a driver and he couldn’t drive, so he received £70 a week and the precious card. Thus he gained his first professional stage engagement as Pablo Gonzalez in *A Streetcar Named Desire* at the Bristol Old Vic in April-May 1989.



More small theatre roles followed, including *The Nephew* and *Dona Rosita*, again for Bristol Old Vic 1989-90, *Abingdon Square* and *Frank* for Soho Poly Theatre/National Theatre, and then *Bent* at the NT in early 1990. TV bit parts followed in *Casualty* (1990) and *Inspector Morse* (1991).

Within a year of *Streetcar* he'd won the lead part of Derek Bentley in *Let Him Have It* (1991), a British movie based on the true story of a young man with learning difficulties hanged for a policeman's murder. Director Alex Cox suddenly left the production and Eccleston was told the part would be recast but he successfully reauditioned for new director Peter Medak.

The film launched Eccleston's career in an unexpected direction. "I became a film and television actor by default because of *Let Him Have It*," he told Al Senter in conversation at the National Theatre in 2012. "At Central all I wanted to be was a theatre actor."

Small TV parts came in *Chancer* (1991), *Boon* (1991) and *Poirot* (1992) before his first major TV role in 1993, as DCI David Bilborough in detective drama *Cracker*. Scripted by Liverpool writer Jimmy McGovern, Eccleston would go on to work for McGovern time and again. Overshadowed by *Cracker*'s star Robbie Coltrane, he asked to be written out and so, in October 1994, Bilborough was stabbed to death.

Working in film, Eccleston took a part in a black comedy by up-and-coming director Danny Boyle, *Shallow Grave* (1994), subsequently a sizeable British hit. He also took the title role in period drama *Jude* (1996).

TV remained his key focus however, including Jimmy McGovern's *Hearts and Minds* (1995), where he played a teacher in a tough Liverpool school. Next came BBC2's *Our Friends in the North* (1996),

a saga following the lives of four friends from Newcastle, from the 1960s to the present day, Eccleston playing radical idealist Nicky Hutchinson. Among its numerous awards, Eccleston was nominated for a Best Actor BAFTA and won the Broadcasting Press Guild award for Best Actor.

When Eccleston appeared in ITV's Jimmy McGovern drama *Hillsborough* (1996), he told the press: "This will show what television is really for." A polemical piece that demanded a proper inquiry into the disaster that killed 96 Liverpool football fans, Eccleston reflected in 2010, "*Hillsborough* is the most important piece of work I've ever done and ever will do." He played Trevor Hicks, whose two daughters died that day. Eccleston immediately met with Trevor Hicks to discuss the project and would years later be Hicks' best man when he remarried.

Despite his belief in the potential power of television, in the late 90s Eccleston was wooed by Hollywood ("a town that's full of fear," he said in 2011) and performed in the likes of *Elizabeth* (1998) and *eXistenZ* (1999). Of his villain's turn in *Gone in 60 Seconds* (2000), he admitted it was "a terrible film and a terrible performance", but saw it as "a strategic move", explaining, "the money allowed me to come back

Right:
An early
bit-part in
Casualty
in 1990.





and do some really interesting British television.” As he told Al Senter; “I’ve done some very irresponsible, poor American films, but British television I have ring-fenced.”

Nonetheless notable film performances have included ghost story *The Others* (2001), Manchester music scene tribute *24 Hour Party People* (2002) and Danny Boyle’s zombie flick *28 Days Later* (2002).

Eccleston was part of a circle of television drama talent based in the North West in the early 2000s. Nicola Shindler had worked on *Cracker*, *Our Friends in the North* and *Hillsborough* before forming production company Red, whose first production was *Queer as Folk* written by Russell T Davies. Eccleston would star in many Red productions, including guest roles in Paul Abbott’s series *Clocking Off* (2000) and *Linda Green* (2001). Red’s BBC drama *Flesh and Blood* (2002) won Eccleston an RTS Best Actor award.

Though known for serious roles, Eccleston did manage a turn in comedy *The League of Gentlemen* in 2002. The same year also saw a relatively rare stage appearance as *Hamlet* at West Yorkshire Playhouse. Eccleston has appeared in less than a dozen theatre productions since 1989. “I’m not seen as a theatre actor, which is what I trained for, so don’t get offered the parts,” he told *Radio Times* in

2015. Notable stage runs included *A Doll’s House* at the Donmar Warehouse (2009) and *Antigone* at the National (2012).

Back on television, his next Red production was Russell T Davies’ landmark drama *The Second Coming* (2003). In hindsight, Eccleston’s magnetic performance as Stephen Baxter, a Manchester everyman who overnight becomes the Son of God, acts as a template for his portrayal of the Doctor. It earned him a BAFTA Best Actor nomination.

Composer on *The Second Coming* was Murray Gold and Eccleston appeared in his play *Electricity* at the West Yorkshire Playhouse in spring 2004, just ahead of his next major TV role (one which precluded a cameo as young Governor Tarkin in the third *Star Wars* prequel *Revenge of the Sith* (2005)).

On hearing in late 2003 that Russell T Davies was to helm a revival of *Doctor Who*, Eccleston emailed the writer to wish him well and added as a PS; “If you’re ever auditioning for *Doctor Who*, can you put me on the list?” Davies replied, “Of course I will. Of course I’ll consider you.”

Below:
Geordie drama
in 1996’s *Our
Friends in
the North*.

Below:
A comic turn in
*The League of
Gentlemen*.





Above:
In a 2001
episode of
Linda Green.

According to *Who* producer Julie Gardner (who had worked with Eccleston on a 2001 ITV modern retelling of *Othello*) Eccleston's name cropped up at a meeting with BBC drama executive Mal Young: "The first meeting that Russell and I had with Mal he said, 'I've been thinking about someone that you've both worked with before and I think he'd be amazing.' And we both, Russell and I, had independently thought of Chris."

The producers twice travelled to Manchester to see him, and on their second meeting he auditioned on tape, with Gardner reading the part of Rose.

On Saturday 20 March 2004, he was formally announced as the Ninth Doctor. Eccleston revolutionised the part, retaining his Mancunian accent ("Bravery and intelligence have always been equated with received pronunciation and it needed to go") and favouring a pared-back, almost non-costume, designed by Lucinda Wright.

Eccleston summed up his portrayal to *Radio Times*' Christopher Middleton: "Pragmatic, witty, brave, intelligent, anarchic, heroic and caring – he cares

about life in all its forms, and has a permanent sense of wonder at the world and everything in it. He's also childlike, contradictory, brutal to his enemies, and constantly restless and inquisitive. In any scene, it's always the Doctor who's the primary source of energy."

Monday 26 July 2004 marked Eccleston's first filming on *Rose*, ahead of a gruelling shoot, working 11 days a fortnight, 14 hours a day for eight months. "It's been mentally and physically punishing," he said, "but I've loved the responsibility of having to lead a series, of having to be there on time, of having to learn my lines properly, of having to set an example."

Saturday 5 March 2005 marked his last day of recording, with an open-ended regeneration having been recorded Friday 4 March. Eccleston duly promoted the series in the media while keeping the secret that he had already quit. After *Rose* aired, the story began to leak and the BBC hurriedly put out a statement, suggesting the actor feared typecasting and had found the filming gruelling. Eccleston subsequently took them to task over this and the BBC apologised. The real reasons for his swift departure have remained vague.

Speaking to *Radio Times* in 2010, he explained: "I was open-minded but I decided after my experience on the first series that I didn't want to do any more. I didn't enjoy the environment and the culture that we, the cast and crew, had to work in. I thought if I stay in this job, I'm going to have to blind myself to certain things that I thought were wrong."

He revealed more during a masterclass at the Theatre Royal Haymarket in July 2011: "I left *Doctor Who* because I could not get along with the senior people. I left because of politics. I did not see eye-to-eye with them. I didn't agree with

the way things were being run. I didn't like the culture that had grown up, around the series. So I left, I felt, over a principle. You know, it's easy to find a job when you've got no morals, you've got nothing to be compromised, you can go, 'Yeah, yeah. That doesn't matter. That director can bully that prop man and I won't say anything about it.' But then when that director comes to you and says, 'I think you should play it like this', you've surely got to go 'How can I respect you, when you behave like that?'"

Keith Boak was among the directors on Eccleston's series and spoke to *Doctor Who Magazine* in 2015. "I think Chris has every right to be how he is," he reflected. "As time goes on, I better understand, very fully, that an actor has to work in a certain way, and it's a director's responsibility to accommodate that. So I do not, for one second, criticise Chris for being serious, if that's what he is. If I regret one thing, it's that we needed to give Chris a greater sense that the show – and his incredible performance – was working. It was his face up there, his reputation on the line... I'm not sure we gave enough reassurance to him."

Eccleston's popularity in his brief time on *Doctor Who* was evinced by viewer-voted Best Actor wins in both the *TV Choice* and National Television Awards.

Since *Doctor Who* Eccleston has worked constantly. He tried his hand at US drama, appearing as invisible man Claude in US science-fiction drama *Heroes* (2007). British TV roles included playing John Lennon in BBC4 biopic *Naked* (2010), while his performance in *Willy's Story* in Jimmy McGovern's BBC anthology *Accused* won him an Emmy award.

Hollywood efforts have produced mixed results. He was unhappy at not being allowed to camp it up in *GI Joe: The Rise of*

Cobra (2009), then tried out the superhero genre as bad guy Malekith in *Thor: The Dark World* (2013).

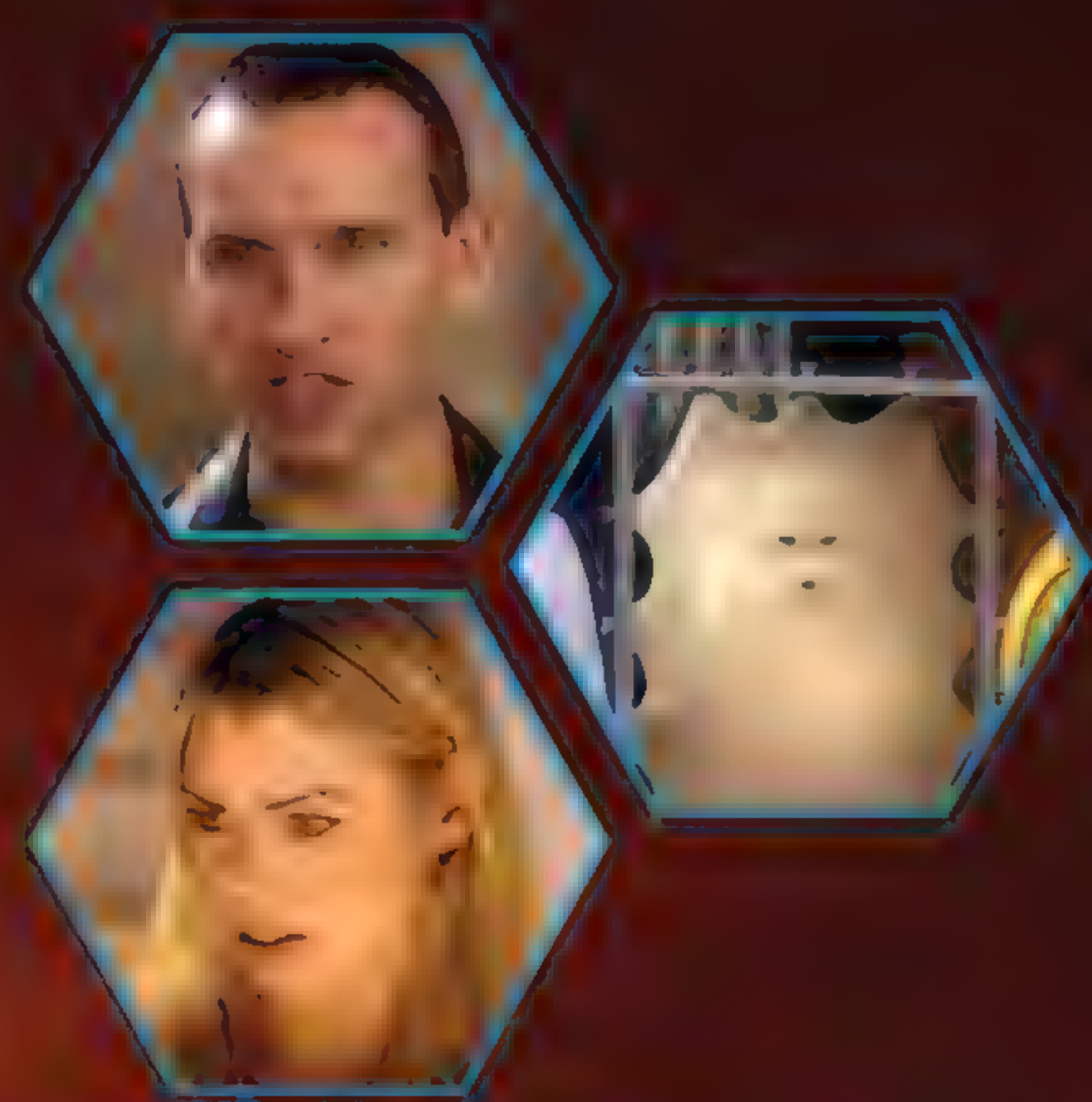
Recent TV appearances included Hugo Blick's BBC2 crime drama *The Shadow Line* (2011), *The Borrowers* (2011), Red's *Blackout* (2012), biopic *Lucan* (2013) and thriller *Safe House* (2015). He's made further inroads into US TV, his role of zealot Matt Jamison in HBO's *The Leftovers* (2014), earning him a Best Supporting Actor nomination in the Critics' Choice TV Awards.

Fans hoped Eccleston might reprise the Ninth Doctor in *The Day of the Doctor* [2013 – see Volume 75] but after discussions with Steven Moffat, he decided against it, his role in essence going to the War Doctor played by Sir John Hurt. ■



Left:

As Winston in the 2012 production of *Nineteen-Eighty-Four*.



THE END OF THE WORLD

▶ STORY 158

The Doctor takes Rose to the year 5 billion. The great and the good have gathered on Platform One to witness the destruction of the Earth. But one of the guests is secretly sabotaging the space station...



Introduction

The *End of the World* got down to business very quickly, acquainting newcomers with *Doctor Who*'s forays into the future. Crammed with bizarre alien creatures and featuring the global apocalypse of the title, the episode is full of spectacle. This includes action set pieces, such as new companion Rose escaping from a fiery death, and the Doctor crossing a gantry obstructed by whirling blades.

There is, however, a more serious side to this fun take on the future. We discover that the Doctor is now the last of his race – and that the rest perished in the Time War. It's surely not a coincidence that he's brought Rose to meet the only remaining member of her own people: Lady Cassandra O'Brien Dot Delta Seventeen. The Earth has been evacuated,


Below:


The great and the good gather to witness the end of the world.



its inhabitants colonising other worlds. But Cassandra, who takes pride in being the last pure-blood human, calls these people 'mongrels'. The irony is, being not much more than a face on a thin sheet of skin, she seems so much less human than a lot of the other life around her. The Earth may be gone, but it's spawned life that has spread throughout the universe – not least the Trees that we meet in this episode and the Cats we'll meet in this story's sequel, *New Earth* [2006 – see Volume 51]. It's a step on the road towards convincing the Doctor that life must go on, in the wake of all that he's lost.

Cassandra is a wonderfully grotesque creation, and her vanity and intolerance of others is, of course, at the heart of her villainy. But, as the Doctor notes, after five billion years it's still all about money. The series had featured a number of other villains who were financially motivated including the Collector in *The Sun Makers* [1977 – see Volume 27] and Sil in *Vengeance on Varos* [1985 – see Volume 40]. It's a theme that crops up a few times in the 2005 series. The Slitheens' plan to sell the Earth as rocket fuel in *World War Three* [see Volume 49], and when the Doctor first meets Captain Jack, in *The Empty Child/The Doctor Dances* [see Volume 50], he endangers the Earth in a bid to turn a profit.

The End of the World was certainly the most visually arresting episode of the series since it first aired, taking full advantage of advances in computer-generated effects. It's the examination of issues such as loss, optimism and greed, however, that make it classic *Doctor Who*. 



'CASSANDRA IS A WONDERFULLY GROTESQUE
CREATION, AND HER VANITY AND
INTOLERANCE OF OTHERS IS AT THE
HEART OF HER VILLAINY.'

STORY

Rose asks to go forward in time, so the Doctor takes her five billion years into the future to watch the day the sun expands to destroy the Earth.

The great and the good are gathering on Platform One. The Doctor and Rose are greeted by the Steward and the Doctor convinces him that they have been invited using some paper that's "slightly psychic". [1]

The Steward then announces the other guests, which include the Forest of Cheem, the Moxx of Balhoon and the Adherents of the Repeated Meme. [2]

Jabe of the Forest of Cheem presents the Doctor with a cutting of her grandfather as a gift. In return he gives her the gift of air from his lungs.

The last two guests arrive; the Face of Boe and the last human, the Lady Cassandra. She is little more than a flap

of skin moisturised by two attendants.

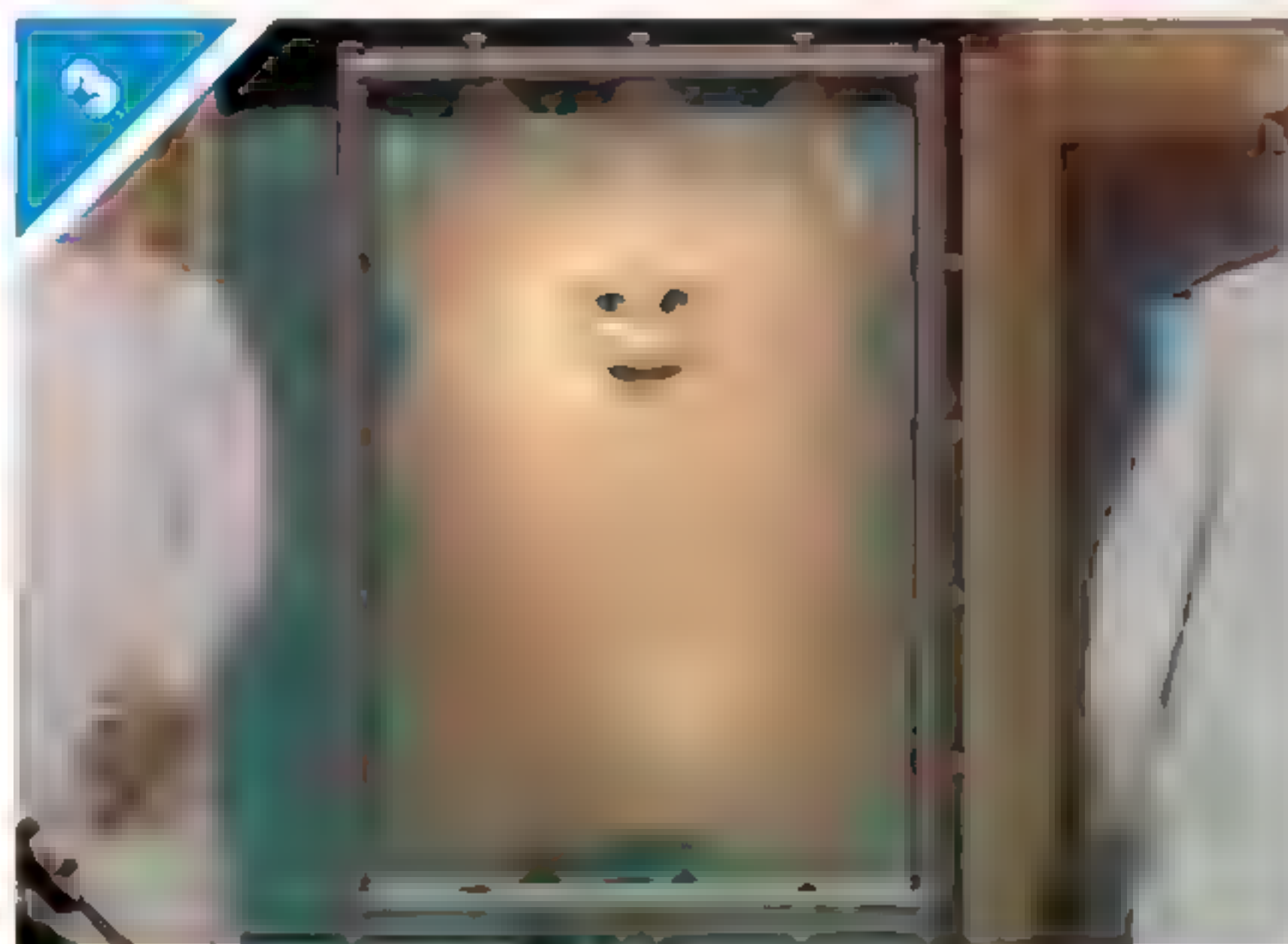
[3] She plays *Tainted Love* by Soft Cell on her 'iPod'.

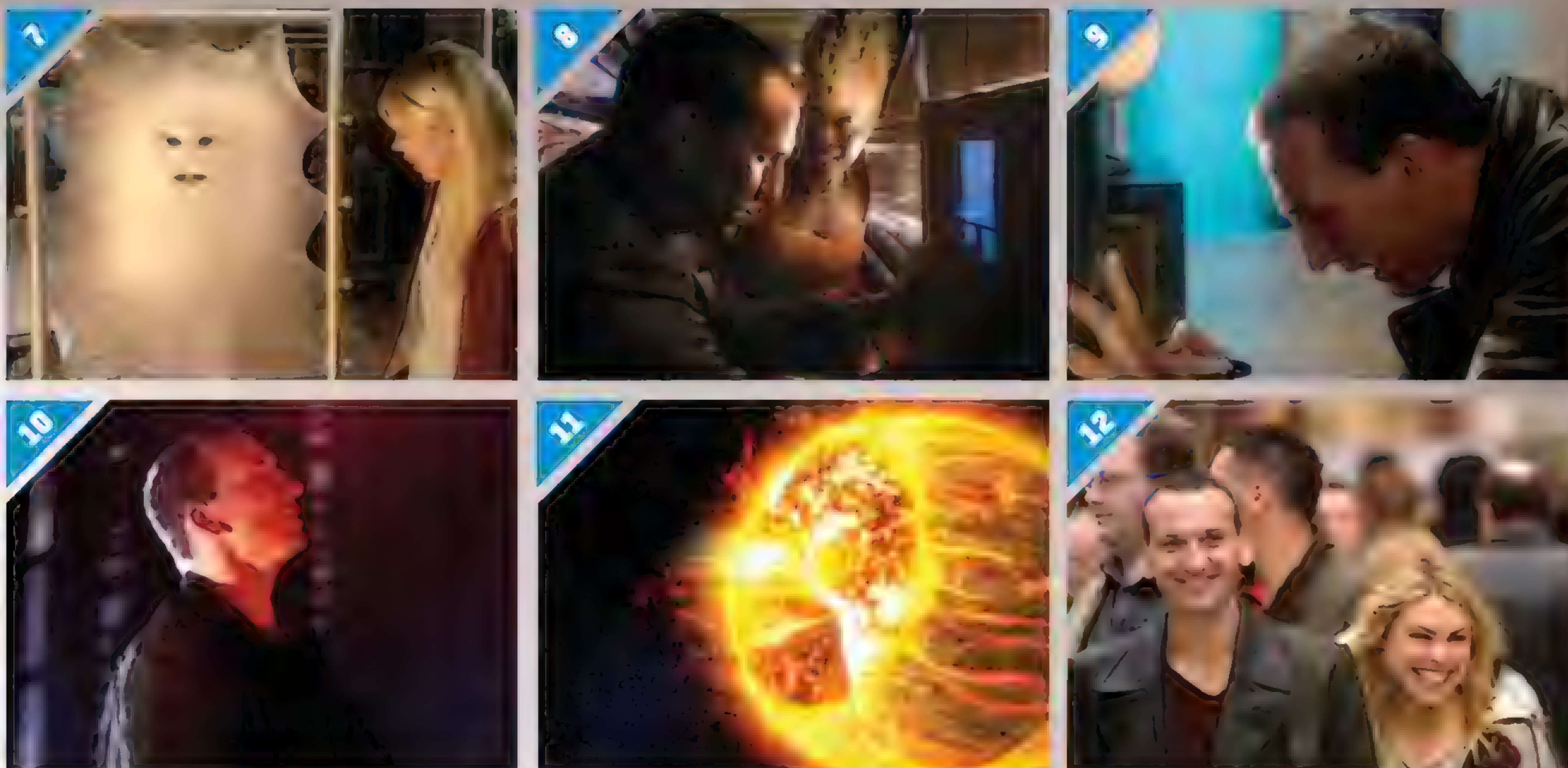
Rose meets Raffalo, a plumber from Crespallion. [4] Rose realises she has no idea who the Doctor is. After Rose has gone, Raffalo is attacked by some metal spiders in the ducting.

The Doctor finds Rose in an observation gallery. [5] She asks him why everyone is speaking English and he explains that it's a gift of the TARDIS. As a peace offering he fixes her phone so she can call her mother.

In his office, the Steward spots one of the metal spiders. It deactivates the sun filter on the window and the Steward is vapourised. [6]

The Doctor and Rose return to the main gallery. Jabe offers to escort the Doctor to the engine room while Rose speaks to Cassandra. Rose learns that while mankind has spread across the universe, Cassandra is the last 'pure' human. [7]





In the maintenance duct, Jabe admits to the Doctor that she scanned him earlier and tells him how sorry she is. [8]

Rose is knocked out by the Adherents of the Repeated Meme and locked in an observation gallery.

The Doctor and Jabe reach the engine room where they capture one of the spiders responsible for the sabotage.

In the main gallery, Cassandra selects another record – *Toxic* by Britney Spears.

The Doctor discovers that the Steward has been killed and that another sun filter is about to descend. It's the filter in the gallery where Rose is.

The Doctor manages to raise the filter and save Rose, but he is unable to set her free. [9]

The Doctor and Jabe return to the main gallery where the Doctor sends the spider back to its master – the Adherents of the Repeated Meme. But they are merely remote-controlled androids, controlled by Cassandra. She teleports away with her attendants.

With the forcefields gone, the station heats up. The Doctor and Jabe rush back to the engine room. The system restore switch is behind three giant fans.

Jabe pulls a breaker to slow the fans, and the Doctor makes it through the first two before she bursts into flames. The Doctor closes his eyes and steps through the third fan and raises the shields. [10]

Just in time, as the Earth is destroyed. [11] Rose joins the Doctor in the main gallery. The Doctor finds the feed for Cassandra's teleport and reverses it, beaming her back on board.

Without her attendants to moisturise her, Cassandra rapidly dries out and bursts apart.

The Doctor returns Rose to present-day Earth and tells her that his planet was destroyed in a war along with his own people. He is now the last of the Time Lords. He asks Rose if she wants to go home, but right now she wants to go for chips. [12]

THE END OF THE WORLD

'THE FOREST OF CHEEM WERE 'HUMANOID
FIGURES WITH BARK FOR SKIN'.'

Pre-production

When planning the first new series of *Doctor Who* in late 2003, Russell T Davies knew that after a début instalment introducing Rose on present-day Earth, the audience would then expect something completely different. This would need to be a spectacular – possibly expensive – offering, which needed to establish that the Doctor was the last of the Time Lords. In his proposal document, Russell outlined Episode 2 as *The End of the World* set ‘millions of years in the future’; many alien races gathered to see Earth’s final day at a point where human colonists had travelled out so far that they had forgotten their roots and their home planet was now a mere curio. One proposed sequence was in the gallery where Rose would see the story of the rise and fall of the Human Empire (a sequence which Russell never wrote as it would have been too expensive on CGI work). The final sequence would see the TARDIS return the Doctor and Rose to ‘Piccadilly Circus, 2005’.

The good, the bad and the ugly

Russell started writing *The End of the World* in February 2004, with a target delivery of the end of the month; however, the demands of setting up the series as an executive producer meant that a full draft was not available until mid-March. In the early hours of Monday 1 March, Russell tuned into the BBC One coverage of *The 76th Annual Academy Awards* and was shocked by how beautiful



Above:
“Moisturise
me!”

actresses looked ill and thin because of diets and facelifts. “Nicole Kidman struck me in particular,” he commented in the *Sunday Mirror* of the actress presenting the Best Actor award, “Nicole is one of the most beautiful women in the world. But she looks horrifying because she’s so thin.” This formed the basis of the last human, Lady Cassandra O’Brien Dot Delta Seventeen, who had been through countless medical procedures to make her as thin as possible... as thin as a sheet. He also recalled the severe cosmetic surgery employed on Katherine Helmond’s Ida Lowry in the 1985 film *Brazil*.

Initially, Russell intended that Rose’s phone call to her mum was referred to in the first episode, *Rose* [2005 – see page 16], to point out the complexities of time travel; in an early version of *Rose*, Jackie had claimed to speak to Rose on the phone

Connections: Don't move!

► When Rose sarcastically said to the Doctor, "Where'm I gonna go? Ipswich?", Russell T Davies was reusing a line of dialogue spoken by Reet in the fifth episode of his 1991 BBC1 children's adventure serial *Dark Season*.



during the morning of the day that Henrik's exploded but her daughter denied this, saying she had been at work.

Platform One was described thus: 'With no need to be aerodynamic, it's a sprawling three-mile-wide grid of scaffolding structures (not too far from current notions of a space station). The grid supports a central rod, dotted with windows; the luxury area.'

The Manchester Suite was described as having 'all the cool and calm of a modern art gallery, or a Philippe Starke hotel'; this referred to venues like the Royalton in New York created by the famous French designer. In early drafts, when Platform One tilted, Rose was left hanging off a balustrade in the gallery some 90 feet above the glass window; this was dropped on the grounds of cost.

The Steward was '30, professional, blue-skinned, wearing a simple variation on a suit' while the Staff were 'children with blue skin, in a simple black stage-crew type clothes, wearing black helmets with a visor covering their eyes, just the blue chin is visible. They make a shrill, chittering noise.' The Forest of Cheem were 'humanoid figures in white robes, but with bark for skin. Their "hair" is a series of thin branches, with the occasional leaf, twined back like wicker.' Jabe was 'female, elegant, 30'. The Moxx of Balhoon was originally envisaged as 'a bowl of blue fat, piled high, with tiny black eyes. His bowl levitates six inches off the ground.' Russell compared the Moxx's spitting to the character Spit the Dog from the ATV Saturday morning show *Tiswas*. Russell described the Adherents of the Repeated Meme as 'cowled monk-like figures, faces hooded in darkness, like the Ghost of Christmas Future crossed with a Dementor. A sinister hum follows them

Right:

Matthew Savage's design drawing for the Manchester Suite.



MSW
Manchester Suite
(Main Window)
DATE DRAWN 2/10/04
BY
DOCTOR WHO
BY: MATTHEW SAVAGE

round' with reference to Charles Dickens' *A Christmas Carol* and JK Rowling's *Harry Potter and the Prisoner of Azkaban*. The script later noted that 'the Adherent's voice is like a whisper from the grave' and that they had 'metal/organic' claws. The Face of Boe was 'a big glass tank, containing a five-foot high scaly alien face, wreathed in smoke'.

Cassandra was described as 'a metal frame, six foot tall, three feet wide. Only an inch deep. And stretched across that frame, a piece of canvas... Except this isn't canvas. It's skin. Right in the middle, there are two eyes and a mouth. No nose, no chin... The eyes are bulging, but the mouth has no depth; it's just lips and teeth, no actual mouth behind it. When the lips are open, you can see right through. The whole frame is supported on a sleek metal truck. At the base, in a glass jar, a brain bubbles and glows from within, wires connecting it to the frame.'

Jukebox

Russell specified several piece of music to be played on the 1950s jukebox: *Tainted Love* by Soft Cell (an August 1981 chart hit originally recorded by Gloria Jones in 1964), *Love Letters* by Alison Moyet (a November 1987 hit originally recorded by Dick Haymes) and *Toxic* by Britney Spears (a March 2004 hit); these were the first items that the writer thought of.

Jabe's death was described carefully in the script: '[The Doctor] looks down (though camera does not), [at the] smoke rising from Jabe.' In the aftermath in the suite, the stage directions noted: 'Staff-children have gathered around the Moxx of Balhoon's cushion. It's charred. They tip out the Moxx; just dust. The staff-children wail and lament.' When



Cassandra dried out: 'She snaps. An eyeball goes flying over Rose's shoulder.'

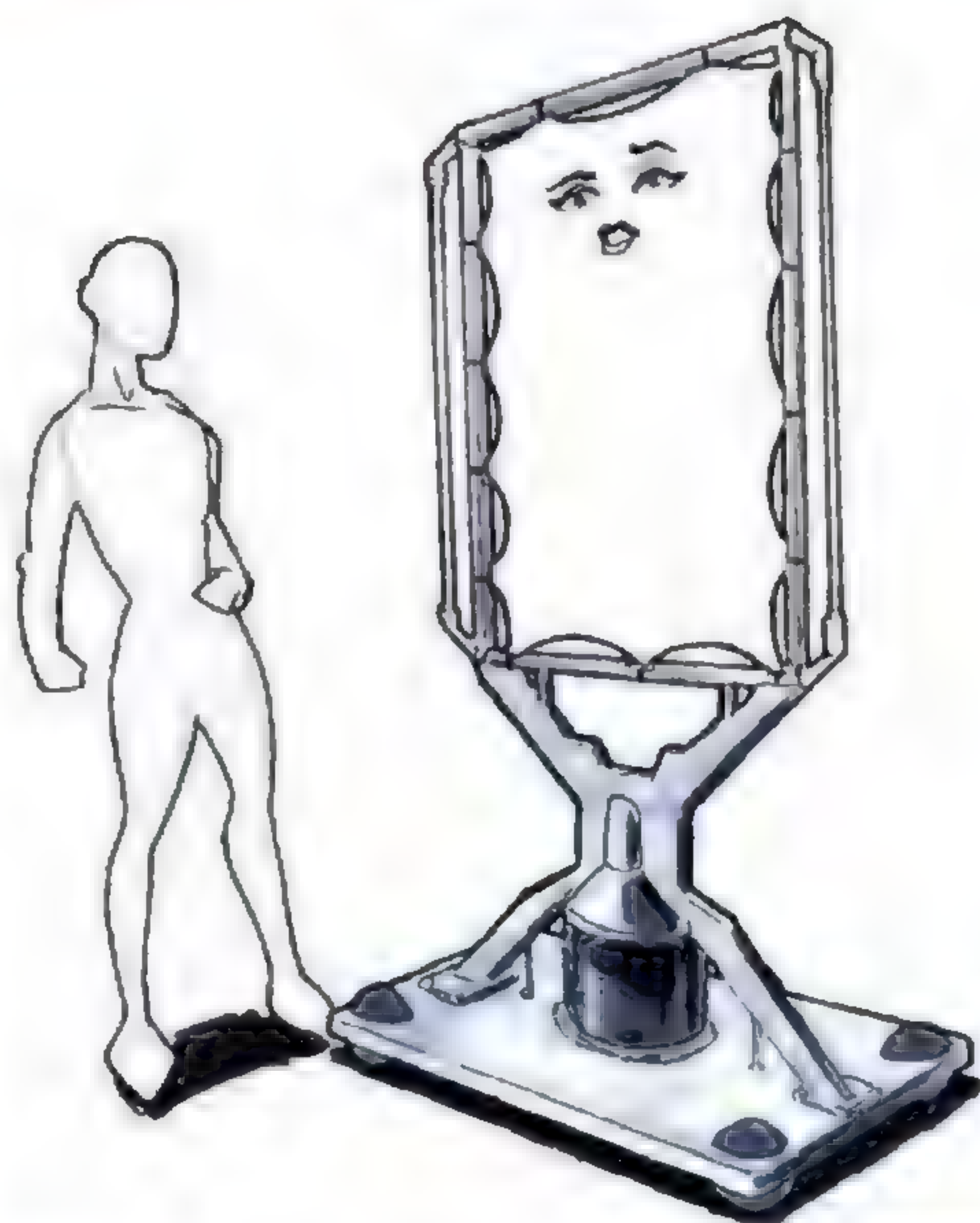
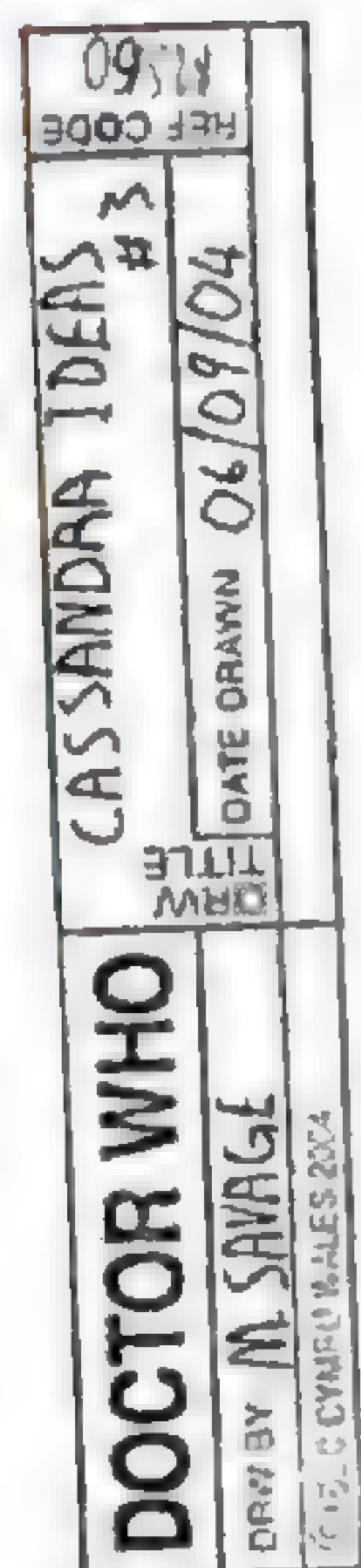
The shooting script for *The End of the World* was prepared on Tuesday 31 August, setting out a timescale for the adventure of just an hour. The opening scene on Day 3 was set a few minutes after *Rose*. The Doctor and Rose emerged into the viewing gallery at 15.00, the Doctor talked to Rose at 15.15 and she telephoned her mother – for whom it was still 11.00 on Day 1. The Doctor asked for Jabe's help at 15.19, caught the spider at 15.28, saved Rose at 15.31, and saw Cassandra teleport away at 15.35. Jabe died at 15.39 and the Doctor left the ventilation chamber at 15.42. Cassandra apparently perished at 15.50 and the Doctor and Rose departed at 16.00 to arrive back in Rose's time.

Notes
It's all a bit alien to Rose.

Connections: Newsround Extra

▶ Rose commented that she knew about the sun's expansion from *Newsround Extra*. Launched in July 1975, this was a spin-off programme from the children's news magazine *Newsround* (itself launched on BBC1 in April 1972) and from 2002 was a staple of the CBBC channel.





Above: Matthew Savage's concept sketch for Cassandra.

Along with the third episode, *The Unquiet Dead* [2005 – see page 118], *The End of the World* formed Block Two which was directed by Euros Lyn. Born in Wales and based in Cardiff, Euros had worked on BBC dramas such as BBC Wales' *Belonging* as well as BBC One's *Casualty* and *Cutting It*; he had been a great childhood fan of Tom Baker's era of *Doctor Who*. "I was surfing the web in a café in Siberia when I read that *Doctor Who* was returning to our screens," Euros told *Siarc Marw*; the

director had emailed Russell, Julie and producer Phil Collinson in late 2003 to ask if he could work on the series, having already contacted Russell after being impressed by *Queer as Folk* and then being considered for *Mine All Mine*. Having heard nothing for some months, Euros then received an email in late July, offering him the chance to start in the second week of

August. He arrived to find that the first block, with its steep learning curve, was running about two weeks late.

The children playing the staff were cast on the evening of Thursday 26 August; originally the production team had planned to use actors of restricted height, but found that casting companies were unable to supply as many as required – a situation partly caused by the production of *Harry Potter and the Goblet of Fire* at Leavesden Studios (*Charlie and the Chocolate Factory* was also blamed, although this only featured one short actor playing all the Oompa Loompas). While most children were booked via the Mark Jermin Stage School, some were relatives of dialogue editor Paul McFadden, with Paul's nephew handing the Doctor his ticket in the finished episode.

A tone meeting was held on Friday 3 September at Unit Q2. "I vividly remember the final tone meeting for *The End of the World*, just days before filming, when we realised that every department had assumed that the Face of Boe was being built by someone else," recalled Russell in *Doctor Who: The Inside Story*.

Russell himself sketched out his concept of Cassandra which was refined by Matthew Savage in early September. From late August, Matthew also designed the Manchester Suite, Platform One's exterior, the Face of Boe and Jabe's scanner. The four-legged spiders (inspired by the Philippe Starck Juicy Salif lemon squeezer, launched in 1990) were conceived by Alex Fort at The Mill; only one spider prop was made, the rest being CGI.

The approach to the Moxx of Balhoon altered during pre-production; the creature in the levitating bowl was originally to have been achieved using CGI, but this was an area where cutbacks were needed. After considering realising the alien as a puppet,

Connections: Big issue

When the TARDIS returned to Earth, a man could be seen selling *The Big Issue*; launched in 1991, this street magazine is a social business designed to offer homeless people a source of income.



it was then decided to make the Moxx a small performer in a rubber suit. Matthew Savage produced a new design; the chair was then refined by Ed Thomas while Neill Gorton of Millennium designed the creature itself based around an existing body cast of three-foot-eight-inch actor Jimmy Vee taken for an earlier project and already used for the 'Space Pig' in *Aliens of London/World War Three* [2005 – see Volume 49]. The scripted description of the Moxx changed to 'a little creature on a big cushion'.

Guest cast

A location recce was conducted from Monday 6 to Wednesday 8 September. One scene was recorded in advance during the first block because of the availability of Camille Coduri who was shortly to film *The Business* in Spain. The kitchen scene of Jackie taking her daughter's phone call was recorded at the Q2 warehouse on Tuesday 7 September from 8am, with Euros Lyn handling this scene amidst the extra days allocated to Keith Boak. The programme on Jackie's television was an edition of *Gardening SOS* from Thursday 2 October 2003.

Russell recorded his final camcorder entry for *Making Doctor Who with Russell T Davies* on the Block Two readthrough day: Thursday 9 September. At this point, the part of Cassandra had not been cast and so was read by Eve Myles who was appearing in *The Unquiet Dead*. Playing the Steward was Simon Day whom the team had spotted appearing alongside John Barrowman in the musical *Anything Goes* at the Theatre Royal, Drury Lane while they were casting Captain Jack in July. Cast as Jabe was Yasmin Bannerman whose television credits included *Hollyoaks*, *Cold Feet* (in which she had caught Phil

Collinson's attention) and *Mersey Beat*; this was Yasmin's first experience of prosthetics work and she underwent a face and upper torso cast with the Millennium team. Meanwhile rehearsals for the guest cast continued on Friday 10 while Christopher Eccleston and Billie Piper concluded work on the first block prior to a week's break before Block Two. Euros and Chris worked closely, discussing the loneliness of the Doctor and his sense of loss and guilt which would be key to the narrative.

On Friday 17 September, script changes included the addition of the opening TARDIS scene, changes to the Doctor and Rose approaching the Manchester Suite, the entry of the guests, the start of the Steward's death scene, the Doctor and Jabe entering the ducting, and Rose contemplating the end of the Earth. ■

Below:

Thankfully, the Doctor is not afraid of spiders.



'THE END OF THE WORLD WAS CERTAINLY THE MOST VISUALLY ARRESTING EPISODE THE SERIES HAD EVER SEEN SINCE IT FIRST AIRED.'

Production

The main recording for *The End of the World* began with the opening TARDIS scene at Unit Q2 from 6pm on Thursday 23 September; the same day, two monster parades of alien creatures were conducted at 1.30pm and 8.30pm. Millennium provided a Tree (played by Alan Ruscoe), the Mox of Balhoon (Jimmy Vee) and the Face of Boe (constructed in stiff rubber with mechanical eyes and eyelids) at 1.30pm, while the later session featured Von Pearce as a Surgeon, Paul Newbolt as an Adherent and one of the blue staff-children. In attendance were exhibition organiser Martin Wilkie and press officer Annie Frederick who were interested in seeing the monster costumes which could subsequently appear at proposed *Doctor Who* exhibitions.

After a fortnight on location for *The Unquiet Dead*, work on *The End of the World* resumed at Unit Q2 on Monday 4 October with Christopher Eccleston and Yasmin Bannerman performing scenes of the Doctor and Jabe in the ventilation chamber; Yasmin was subjected to a long make-up session for the Millennium foam latex prosthetics which reduced from six hours to two across the shoot; these headpieces had to be carefully removed and saved each night. Originally it had been felt that Jabe might look more like tree bark, but instead the prosthetic was weathered to make it more like a silver birch.

A number of electric fans were used to simulate the breeze of the main blades, and a vast greenscreen area was set a



Above:
The Face of
Boe sits in on
a production
team set visit.

for where the chamber background would later be added in post-production. Recording on this set ran from 8am to 7pm on both Monday and Tuesday; the first day covered scenes up to the Doctor approaching the first fan, with the remainder on the second day when stunt artist Sarah Franzl (under the supervision of Lee Sheward) doubled for Yasmin in the shot where Jabe started to burn; for this, Sarah was clad in an asbestos suit, and the later stages employed a dummy. Choreographer Ailsa Altena-Berk was on set to discuss the movement of the Trees with Yasmin.

A location recce had been held for the first location on Monday 4. Location work on *The End of the World* began on Wednesday 6 October at the key venue of the Temple of Peace on King Edward VII Avenue in the Cathays Park area of Cardiff; with its lavish marbling and textures, this was selected as a location when Edward Thomas realised that a set as large as this could not be constructed in Unit Q2. The crew remained here for the next three days working from 8am to 7pm and spending the first two days exclusively on the sequence of the Doctor

Connections: Catching up with family

- Rose nicknamed Cassandra "Michael Jackson" in reference to the cosmetic surgery believed to have been undertaken by the late world-famous American singer-songwriter.



and Rose entering the Manchester Suite. Recording on Wednesday afternoon was visited by a crew from CBBC's *Newsround* programme working under producer Paul Arnold with presenter Thalia Pellegrini, while CBBC *Newsround* website editor Tim Master was also in attendance. Other set visitors included Ben Cook from *Doctor Who Magazine* and Justin Richards who was working on the tie-in book *Doctor Who: Monsters and Villains*.

Alien shoot

Simon Day spent over three hours being painted blue as the Steward, wearing some basic prosthetics and yellow contact lenses. Three of the blue staff were adults of restricted growth while the remainder were children who worked in two alternating teams of 10; originally these staff were due to have sharp little fish teeth, but these were deemed too uncomfortable for the children and not used. Clare Cage read in the dialogue for Cassandra on the set to be overdubbed at a later stage. Up until now, the shocks encountered during the first block had left Phil Collinson feeling uneasy, but walking onto this complex set restored his confidence as he recalled on *Project: Who?*: "It was all working and happening, and that was the first day the fear kind of left me."

There were still a few problems. The gel in the container housing Cassandra's brain was meant to bubble, but broke down on the first day and was never repaired. Some shots with the Cassandra prop had a 'stunt' face while in others a greenscreen skin was used for a face to be added via CGI. The Face of Boe also broke down some of the time, and Jimmy Vee had difficulty steering the Moxx's chair which was eventually guided across the suite by a

fine gut. The Moxx costume took around three hours for Jimmy to don and the two-foot high fibreglass head weighed more than half a stone.

Costuming the aliens, Lucinda Wright employed reds, yellow and oranges to reflect the sun's impending explosion and for the Forest she hired big robes from Angels the costumiers and the Royal Shakespeare Company. She felt that Lute and Coffa – Jabe's attendants – were female, but Russell specified that they were male; both were clad in fifteenth-century-style costumes.

Cassandra's "iPod" was a Wurlitzer jukebox and since *Toxic* had never been released as a 7" single, one was mocked up by the props department. Other records available on the "iPod" hailed mainly from 1979, including *Prime Time/No Way Out* by The Tubes, *Roxanne/Peanuts* from The Police, *The Logical Song/Another Nervous Wreck* by Supertramp, *HAPPY Radio* by Edwin Starr, *Bad Girls/On My Honor* by Donna Summer, *Boogie Wonderland* by Earth, Wind & Fire, *My Sharona/Let Me Out* by The Knack and *Morning Dance/Jubilee/Heliopolis* by Spyro Gyra.

Work on Thursday 7 was covered by the crew of *Doctor Who Confidential* which

concentrated on the alien make-up and prosthetics, and on Friday 8, the opening sequence was completed and the crew moved on to Rose talking to Cassandra; the week concluded slightly behind, with the conversation of the Doctor and Jabe investigating, deferred until after the weekend.

On Friday 8 October, Billie's involvement on the series was emphasised by the piece *Billie's going places* in the *Daily Star*; this reiterated comments made by Russell in the *Manchester Evening Post* that Billie was "the hardest working woman I have ever dealt with". However, over the next few days, Billie found herself the centre of tabloid attention. *Is the split from Chris taking its toll on Billie?* asked the *Daily Express* on Saturday 9, printing a picture of the upset actress taken in Cardiff the previous day and relating that her separation from husband Chris Evans was distressing her; *Billie Breaks Down* was a similar story in *The Star*. The next day, the *Sunday People* ran *Ex Comforts Billie Over Chris Split* which suggested that Billie was receiving emotional support from former boyfriend, actor Danny Dyer.

After the weekend, the rest of the Manchester Suite scenes were completed at the Temple of Peace over the next two days from 8am to 7pm (the standard time for the week). On Monday 11, the Steward being missed was recorded after which the Adherent that lashed out at the Doctor was played by stuntman Jamie Edgell. *Doctor Who Magazine* editor Clayton Hickman attended recording with BBC *Doctor Who* website editor James Goss. The following day, the remaining Manchester Suite scenes covering the climax and coda to the crisis were recorded to clear work in the Temple's main area.

Concurrent with the alien shoot, Rhodri Morgan, the First Minister of Wales,

Left:
The Moxx
takes a seat.



Connections: Keeping it preserved

► The Doctor told Rose that Earth was now part of the National Trust, an organisation founded in 1895 to conserve landscapes of national importance in England, Wales and Northern Ireland.



arrived at BBC Cardiff to take part in the current affairs programme *Dragon's Eye*. An employee from London unaware of the politician's identity ushered Rhodri through to the wrong dressing room. "This young chap came in from London and said, 'Are you the man I am making up as a tree?' He didn't know who I was, I didn't know who he was, but it was a very interesting

conversation until frantic staff... came round looking for the First Minister," explained the First Minister to BBC News, commenting that everyone had been "very nice" about the mix-up.

On Wednesday 13, the *Western Mail* explained how production of *Doctor Who* was boosting the local economy. However, in the *Daily Mirror*, the story *Chris and Billie Split* related that Billie and her husband were in a 'trial separation'.

The BBC Cymru team remained at the Temple of Peace for two more days to record in the corridors. On Wednesday 13, Jamie Edgell played the Adherent

Below:
Take that look
off your face.



who attacked Rose in the corridor, and was the hand double for Chris Eccleston in close-ups at a computer panel outside the viewing gallery; other scenes included Rose and the Doctor in the corridor, the TARDIS being wheeled along, and the Doctor and Jabe trying to save the Steward. The Doctor attempting to enter the viewing gallery concluded on Thursday, after which scenes in the Steward's office were recorded. One scene was dropped from the schedule at this point. This was a sequence of the Doctor and Jabe opening the door to the maintenance corridor.

"Now then, Doctor, that's far enough, you know full well that we're not allowed inside," commented Jabe flirtatiously. "It specifically says in the guidelines, guests are supposed to stay inside the luxury quarter." "Oh come on, break a few rules," teased the Doctor. "I'm a royal branch of the Forest, I have a reputation to maintain," explained the tree. "And I bet that gets boring – all the more reason to come with me!" quipped the Doctor. "Are you trying to make me a law-breaker?" asked Jabe. "You must've been a sapling once. Blowing in the breeze, sneaking outside the orchard, hanging out with the bad flowers, remember what it was like? Let's have a bit of fun. Or, you can stay here and vegetate. What d'you think?"

A meeting to extend the block's schedule was held at 1.30pm on the Thursday lunchtime and then in the afternoon the crew relocated to BBC Broadcasting House to record scenes of the Doctor and Jabe in the maintenance corridor. Russell was worried that during these sequences the silver cladding erected to dress the tunnels looked poor.

Work on the viewing gallery on Friday 15 at the Q2 set was covered by Adam Page from *Doctor Who Confidential*; this time the focus was on the CGI material

and included an interview with CGI expert David Houghton. Progress was good, and all the viewing gallery scenes were completed before the weekend. That night, the TARDIS could be seen outside BBC Television Centre in London during BBC One's *Top of the Pops*.

Jackie's kitchen

After the weekend, the morning of Monday 18 was spent on *Rose* pick-up shots directed by Euros Lyn, after which Chris and Billie attended the read-through for the next block. Inserts for Episodes 2 and 3 were scheduled through the afternoon to 7pm, including shots of a hand double for the Doctor pulling the fan lever down captured. However, the location shoot overran and planned material of the spiders in the ducts was deferred.

While further recording for *The Unquiet Dead* was performed at Headlands School in Penarth on Wednesday 20, various pick-up shots were performed on the ground floor of the building from 4pm; these included inserts of control panels in the Manchester Suite, plus a close-up of the Doctor in the maintenance corridor recorded against a greenscreen. Block Two completed recording with insert shots at Q2 between 8am and 1pm on Friday 22; this covered the maintenance corridor computer panel and a shot of Jabe's hand on the Doctor's arm (all performed with doubles).

Glasgow's *Daily Record* chatted to local actor Jimmy Vee on Tuesday 26 October; the former TV electrician commented vaguely that he had played various aliens on the new show and hoped to do more in the piece entitled *Who's a Big Star*.

For the convenience of locations, the final scenes of the Doctor and Rose on



Left:
The Steward is feeling blue.

present-day Earth were scheduled to be recorded by Euros during Block Three on Tuesday 9 November with work at Helmont House on Churchill Way and on Queen Street in Cardiff from 9am. Billie recorded part of this for her video diary, *On set with Billie Piper*, which later appeared on DVD. It had originally been thought that this material might be recorded on a return visit to London and Piccadilly itself, but by this time the city was decked with Christmas decorations.

Following this coda, the team returned to Q2 to work on Episodes 4 and 5. Shots of Chris and Billie working happily together appeared in *The Sun*, *Daily Star*, *South Wales Echo* and the *Western Mail* the following day.

A second unit helmed by Euros recorded the outstanding material of the spiders in the ducts at Unit Q2 from 7am to 11.30am on Friday 26 November. Effects shots of electric sparks were also recorded against a black

Connections: I was on board another ship once

▶ As with *Rose* [2005 – see page 16], the script contained a reference to the Doctor being on the maiden voyage of the ill-fated *Titanic*. This time, the Doctor recalled how the vessel had been declared “unsinkable” and yet he had still ended up clinging to an iceberg on the fateful night in April 1912.



background, and the exploding spider shot was recorded from several angles on the single take.

Cassandra's animation was more complex than expected, and it was decided to cut to a minimum her dialogue scene with Rose; this left the episode under-running. In early 2005, Russell wrote new material to extend *The End of the World*; this was mainly a sequence with the new character Raffalo ('an adult, of restricted height. Blue, like the Steward. No helmet, but in regulation black. Humble') who met Rose and was then attacked by the spiders. Russell liked the idea of a futuristic plumber character, reasoning that people would *always* need hot water. Another insert was of a terrified Rose receiving a phone call from her mum just as the rays threatened her in the viewing gallery. The bulk of this sequence could be recorded with Camille Coduri back in the Tylers' kitchen set if required. In this scene, Jackie was in her kitchen with the fridge and freezer wide open, saying, "No, listen. I won't keep you, but I switched the freezer off by mistake, it's all defrosted, so we're having a mixed bag tonight, I've still got paella and beefburgers and that Tex-Mex thing..." As Rose told her mum it didn't matter, Jackie ignored her: "Don't

have a go at me! If you labelled those plugs like I said, then I wouldn't be in this mess! All I'm saying is, don't have a big sandwich cos there's plenty for your tea. Now off you go, I won't keep you..." "No, don't hang up! Mum? You still there?" pleaded Rose. "You get back to work, go on," replied Jackie. "No, but I'm not... I mean, I don't have to..." began Rose, "Thing is, you don't have to rush off, you could just... stay on the line. Talk to me." "Oh I like that!" exclaimed Jackie, "Every time I phone up, you haven't got time, now all of a sudden you're begging. Well excuse me, I'm not hanging on your every word. I'm a very busy woman - I'll see you tonight..." Jackie hung up, leaving Rose asking "Mum?"

The Temple of Peace

Euros Lyn returned to record the Raffalo sequence at the Temple of Peace between 10am and 3.30pm on Saturday 19 February, requiring only Billie Piper and Beccy Armory (who had featured in the sitcom *Harry and Cosh*) playing the new character. The new material with Jackie on the phone was never scheduled to be recorded. ■

PRODUCTION

Tue 7 Sep 04 Unit Q2, Imperial Way, Newport (Tylers' Kitchen)

Thu 23 Sep 04 Unit Q2 (TARDIS)

Mon 4 - Tue 5 Oct 04 Unit Q2 (Platform One - Ventilation Chamber)

Wed 6 - Fri 8 Oct 04 Temple of Peace, College Road, Cardiff (Platform One - Manchester Suite)

Mon 11 - Tue 12 Oct 04 Temple of Peace (Platform One - Manchester Suite)

Wed 13 Oct 04 Temple of Peace (Platform One - Corridor/Corridor

Manchester Suite/Corridor Outside Office/Viewing Gallery Corridor)

Thu 14 Oct 04 Temple of Peace (Platform One - Viewing Gallery Corridor/Stewards Office/Corridor); BBC Broadcasting House, Llandaff, Cardiff (Platform One - Corridor Maintenance)

Fri 15 Oct 04 Unit Q2 (TARDIS/Viewing Gallery/Platform One - Viewing Gallery)

Mon 18 Oct 04 Unit Q2 (Platform One - Ventilation Chamber)

Wed 20 Oct 04 Headlands School, St Augustine's Road, Penarth; Ground Floor (Pick-Ups: Manchester Suite/Maintenance Corridor/Jabe's Arm)

Fri 22 Oct 04 Unit Q2 (Pick-up shot)

Tue 9 Nov 04 Helmont House, Churchill Way, Cardiff (Alleyway); Queen Street, Cardiff (Busy Street)

Fri 26 Nov 04 Unit Q2 (Platform 1 - Ducts)

Sat 19 Feb 05 Temple of Peace (Platform One - Room/Shaft)



Post-production

On Saturday 27 November, the *Daily Mirror* printed the story *Zoe Who-Ha* revealing that Zoë Wanamaker – best known on television for the series *Love Hurts* and *My Family* – would be appearing in the episode *The End of the World* as ‘the oldest person in the world, who is being kept alive in a desolate and abandoned London by her alien captors’. Zoë recorded all her Cassandra dialogue at Air Studios in London under the direction of Euros Lyn, with Phil Collinson reading in the other dialogue, mainly that of Rose.

Zoë's performance was also captured on camera as reference for The Mill to animate her character's facial movements.

Doctor Who Confidential recorded an interview with Euros during post-production work at Q2 on Monday 6 December, later augmented by CGI material taped at The Mill on Monday 24 January and Monday 28 February 2005.

The End of the World required a major CGI input from The Mill with 220 effects shots which were completed in around 10 weeks from Sunday 5 December, only weeks before transmission; this devoured

Above: Cassandra decides not to turn up for the photoshoot.

a fifth of the CGI effort for the entire 2005 series. Even with the Cassandra sequences effectively halved, this material still took around two months to lip-sync. Other CGI elements included the rotating blades faced by the Doctor, and the ceiling and glass roof added to the Temple of Peace. There were so many effects that it was discovered that animator Paul Burton had not left his workstation in three days apart from an odd couple of hours sleep on a sofa, and had been joining his colleagues Jennifer Herbert and Joel Meire for a 10-minute dance every so often to keep his energy up; The Mill sent Paul home in a taxi to rest.

The End of the World introduced the notion of a pre-credit sequence (although this had not been planned in the script) and Euros opted to use the shot of Rose running into the TARDIS from the end of *Rose*; this was again because the episode was slightly under-running.

Below:
Suspicious
trees.



Various trims were made in editing. In the opening TARDIS scene when the Doctor asked Rose if she wanted to go further into the future, he originally added, "Five Hundred Years." "Go on then," replied Rose. "The year twenty-five hundred. Further?" asked the Doctor. Having arrived aboard Platform One, when the Doctor expressed delight about meeting aliens in the corridor, Rose asked: "There's aliens on board?" "Should be, yup," agreed the Doctor, "Is that okay?" "... yeah, fine," replied the shop assistant, "What sort of aliens, what do they look like?" "No idea," said the Doctor, "Let's find out."

Lady Cassandra

As the aliens entered the suite, sections of the Steward's announcements were omitted. He originally stated, "Might I remind you, the Moxx of Balhoon carries the standard health warning... Guests should take note that the Adherents will be reciting the meme at 30-minute intervals." The Face of Boe was "our friend from the Silver Devastation", with regards to the Ambassadors from the City State of Binding Light "please note that oxygen levels must be strictly monitored in the Ambassadors' presence", the Brothers Hop Pyleen were "straight from the exalted clifftops of Rex Vox Jax", Cal 'Spark Plug' MacNannovich was "dodging the paparazzi to make his way here, travelling incognito" and a "cybernetic hyperstar" traveling with his entourage, and after Mr and Mrs Pakoo came "the chosen scholars of class fifty five from the University of Rago Rago Five Six Rago". When the Doctor met the Moxx, he originally breathed on him, saying, "I bring you the gift of air from my lungs."

Much of Cassandra's planned dialogue was trimmed. "You're too kind. And all of

you. Gathered here. For me,” said Lady Cassandra as she entered. After presenting the last ostrich egg, she added, “The ostrich was made extinct in the Great Bird Flu of 2051.” When Raffalo heard the spider in the ducting, the plumber asked, “Are you part of the cleaning system? Are you that upgrade they were talking about?... I didn’t mean to scare you. I’m sorry, I’m just a grade H, they don’t tell me anything. Hello?”

After the Doctor and Jabe entered the maintenance duct and the Doctor remarked on the situation being fantastic, he explained, “Oh, I’m not one for swanning round with delegates and cocktails. Bit of trouble, just my thing.” “That’s a strange attitude,” said Jabe. “I’m a strange man,” replied the Doctor.

The main conversation between Rose and Cassandra was heavily reduced. “It’s so rare for someone to take an interest in history, bless you. So much of my sweet planet has been looted or lost,” explained Cassandra as Rose looked at a cabinet containing the Magna Carta and then another with a first edition of *Harry Potter and the Philosopher’s Stone*. “There are people who think it’s just a story, to scare the children. ‘If you don’t behave, we’ll send you to Earth.’ And that’s what it becomes today. A story. A final chapter.” Looking out of the window at the sun, Cassandra continued, “I’ve encountered a red giant before. My fourth husband had one. Oh no no no! Too funny! Oh no, Cassandra, behave! Oh my God, wrinkle! I’ve wrinkled! Ow ow ow. I can feel it, ouch, oh damn, these laughter lines. I’m too wiry for my own good, can you see it, can you see it?... Left eye, left eye, help one!” As one of the surgeons moved forward, Rose said: “It’s just a tiny little line...” “Cut it out, cut it out!” demanded Cassandra as the surgeon



complied. “Moisturise me, moisturise me! I told you it was getting hotter!” ordered Cassandra of the second surgeon who got to work with his spray while his colleague worked with the scalpel. “Stop wasting time, pull it! Pull!” demanded Cassandra, and as her skin was pulled tight she said: “Ohhhh that’s lovely. Ohhh you big strong man. And a bit more. Pull it! Ohh! Oh thank you. Oh that’s better. Ohhh yes, Moisturise me.” As the surgeons stood back, Cassandra asked, “Now where were we?” “I’ve completely forgotten,” replied the bemused Rose. After Rose asked where the human race went, Cassandra originally replied, “Everywhere. The colonists, then the imperialists, then the giant space arks.” This was a reference to the 1966 serial *The Ark* in which the Earth was to fall into the sun in the far future, and the entire population of the planet was on a 700-year voyage to the planet

Always
Staring into
space...



Above:
The good,
the bad and
the ugly.

Refusis II. Cassandra also told Rose that other humans “mingled... With other species. Apparently, they’re even allowed to marry.” After Cassandra noted that Rose’s chin was poking out, she added, “And my surgeons are the best.”

“Has anyone witnessed the personage of the Steward? Where is he?” the Moxx asked originally as *Toxic* played in the Suite. After Jabe declared that the Steward was dead, the staff-children started to wail causing Cassandra to remark: “Oh, shut them up, someone!” When the Doctor confronted Cassandra, after Cassandra noted that flatness cost a fortune, she added, “I need a complete skin transplant. I’m growing clones in my cellar; they’re just waiting to be peeled.” Later on after Cassandra urged the Doctor to take her

to court, she added, “Witness the effect of beauty upon the legal system. Oh I will dazzle them! Charm the sternest jury. Seduce the stiffest judge.”

Voice recording took place on Saturday 5 February 2005; originally Nicholas Briggs was to have voiced the speaking Adherent, but the dialogue was eventually recorded by Silas Carson who also provided the tones of the Moxx of Balhoon. Russell had now revised the dialogue to add the Moxx’s comment about “the Bad Wolf scenario”. Sara Stewart, who had appeared in *Drop the Dead Donkey* and *Rebus*, provided the voice of Platform One’s control system; this replaced the original voice provided by a Welsh actress which in retrospect was felt not to be cold enough. 

Publicity

▶ The *Daily Mirror* ran the story *Exterminate! Dr Who return hit by shortage of dwarf actors* on Wednesday 12 January; this related Russell T Davies' comments about how hard it had been to find short actors for the episode and Peter Burroughs of Willow Personnel Management admitted of his company's inability to find short actors: "That was very difficult to find, especially with the other productions going on."

▶ As the series' début approached, Jimmy Vee discussed being the Moxx of Balhoon with the *Daily Record* (*See Who Jimmy*) on Thursday 10 March. The same day, a photo of Jabe appeared on the covers of *The Times* and *The Sun*.

▶ Rhodri Morgan's misadventure with *Doctor Who* was reported by BBC News on Sunday 20 March, and the Face of Boe was one of the aliens appearing on *Blue Peter* on Monday 21. Aliens from *The End of the World* formed part of the series' launch publicity, generating much of *Dr Who's Who* in the *Daily Mirror*, *The Who-Sual Suspects* in the *Daily Star* and *Doctor Boo!* in *The Sun* on Wednesday 23 March, as well as *No, I don't fancy a tree-some!* from the *Daily Star* on Tuesday 29 in which Rose's jealousy towards Jabe was highlighted.

▶ Promoting the episode, the *Radio Times* saw Guy Clapperton discuss production with the crew over two pages entitled *Origin of species*. The

End of the World was again selected by Alison Graham as one of *Today's Choices* (although no preview copy had been available) and a shot of aliens accompanied the listing.

▶ On Wednesday 30 March, the first hints appeared in the press that Christopher Eccleston would not be returning for a second year and would possibly be succeeded by David Tennant. The same day at the Broadcast Press Guild Launch in London, controller of drama commissioning Jane Tranter confirmed both a second series and Christmas Special of what she referred to as "probably the riskiest thing I've ever commissioned". Chris' departure



Spider man!

was confirmed later the same day, leading to numerous press stories of speculation on Thursday 31 which overshadowed pieces such as AL Kennedy's political piece *I'm voting for Dr Who* and Owen Gibson's *Doctor Who set for early return* in *The Guardian*.

► *The End of the World* was promoted on GMTV on the morning of Friday 1 April. Meanwhile the *Daily Mirror* claimed that Chris had been 'ordered back on set' to reshoot his final scenes in Nicola Methven's *Who It All Again*. The *Daily Mail* reported that 'BBC bosses' were 'furious' over the departure in Richard Simpson's *BBC's anger at the vanishing Doctor Who*. Meanwhile, Russell spoke to the *Western Mail* at length, explaining how Chris' departure had been planned

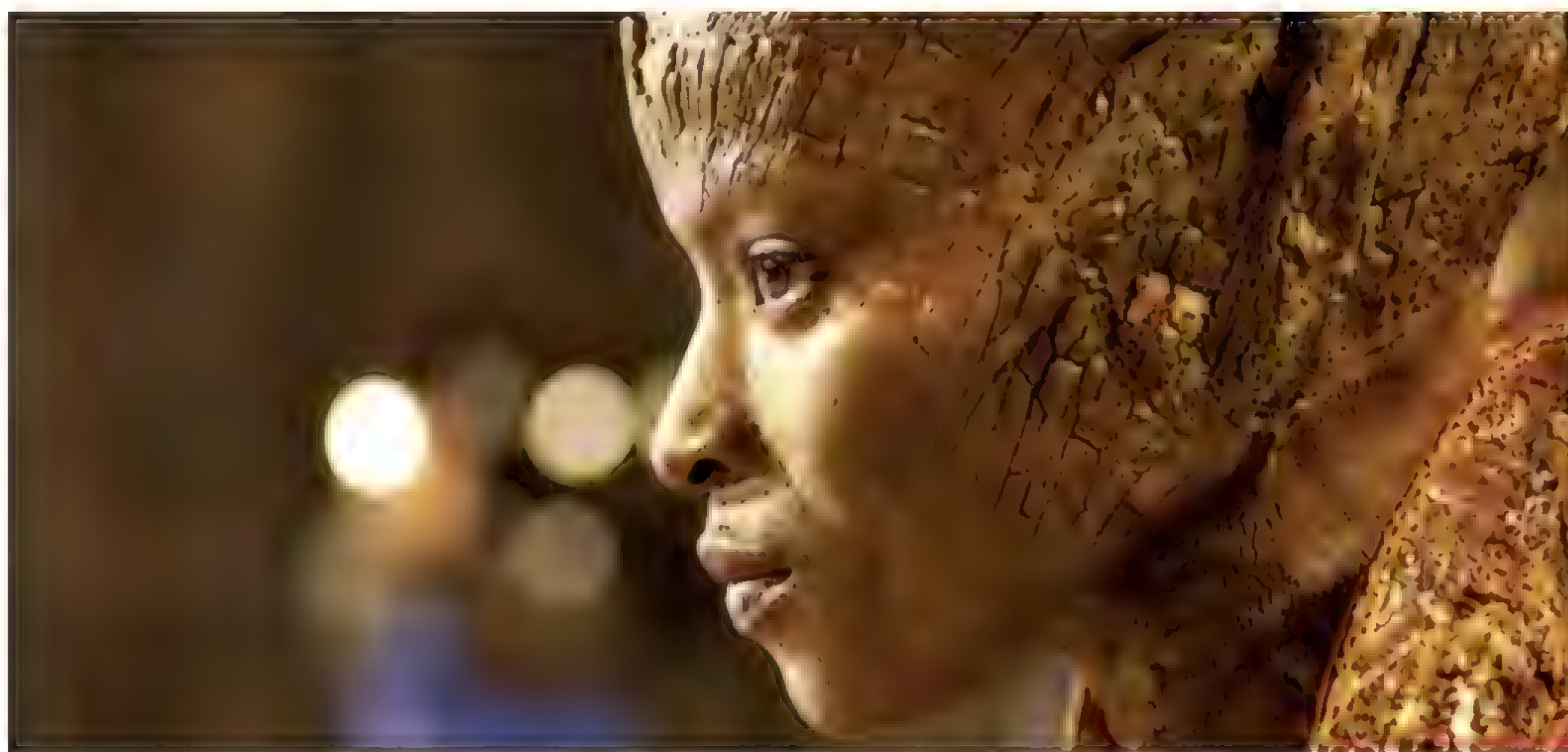
and kept secret as a surprise for the viewers: "You will see the story [of his departure] unfold on screen and it's brilliant. We've got 13 episodes of the best Doctor in the world – he [Eccleston] worked himself to death on the show."

► Numerous programmes helped promote *Doctor Who* on the day of transmission. At 1.06pm on Radio Cymru, *Doctor Who: Back in Time* continued with *Who's Next?*. At 3.50pm, CBBC's *Newsround Showbiz* offered extensive material about the show with Lizzie Greenwood-Hughes introducing the set report from the episode in which Christopher Eccleston explained that the Doctor and Rose "land on a hotel in space" and Simon Day chatted to the CBBC crew.

Right:
Welcome to
the future.



Broadcast



Wooden woman.

- ▶ Lorraine Heggessey considered debuting *Doctor Who* with a double bill of *Rose* and *The End of the World*, but decided against it. Russell was intrigued by the idea but as this would have meant the second episode going out at 7.45pm, he felt it would have been far too late.
- ▶ With *Ant & Dec's Saturday Night Takeaway* on ITV1 from 6.45pm, *Doctor Who* again won its time slot when *The End of the World* aired from 7pm, although its audience was down on the previous week. The corresponding edition of *Doctor Who Confidential*, a look at monsters entitled *The Good, The Bad and the Ugly*, was screened on BBC Three at 7.45pm.
- ▶ A pre-recorded interview with Christopher, an atheist, talking to Kate Sanderson appeared on BBC One's *The Heaven & Earth Show* which examined religious and moral issues, was screened at 10.30am on Sunday 3 April. *The End of the World* was repeated on BBC Three at 7pm that evening.
- ▶ Chris' departure from the show continued to fuel news stories over the weekend such as Danielle Lawler's *Dr Who Told Beeb He'd Stay in Show* in the *Sunday Mirror*, while it was also reported that Billie Piper was soon to be working on a new BBC One production of *Much Ado About Nothing*.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The End of the World	Saturday 2 April 2005	7.00pm-7.45pm	BBC One	44'45"	7.97M (19th)	76

A photograph of Rose Tyler, played by Billie Piper, sitting on a wooden ledge. She is wearing a grey jacket over a dark top and dark trousers. She has long blonde hair and is looking down at a small, reflective silver sphere she is holding in her hands. Her right hand is near her face. The background is a wooden wall with a window and a potted plant.

'THE DOCTOR ASKED ROSE IF SHE WANTED
TO GO FURTHER INTO THE FUTURE.'

Merchandise

The Stamp Centre issued a stamp cover for *The End of the World* in June 2005. Copies signed by Alan Ruscoe were available.

The End of the World was released by BBC Worldwide on DVD as part of *Doctor Who: Volume 1* in May 2005 and in *Doctor Who: The Complete First Series* on Monday 21 November with a UMD version, for the Sony Playstation Portable, issued in December 2005. It was included on *Doctor Who: Series 1-4* in October 2009. BBC Home Entertainment later released an up-scaled version on Blu-ray as part of *Doctor Who: Complete Series 1-7* in November 2013, and *The Complete First Series* was reissued in August 2014.

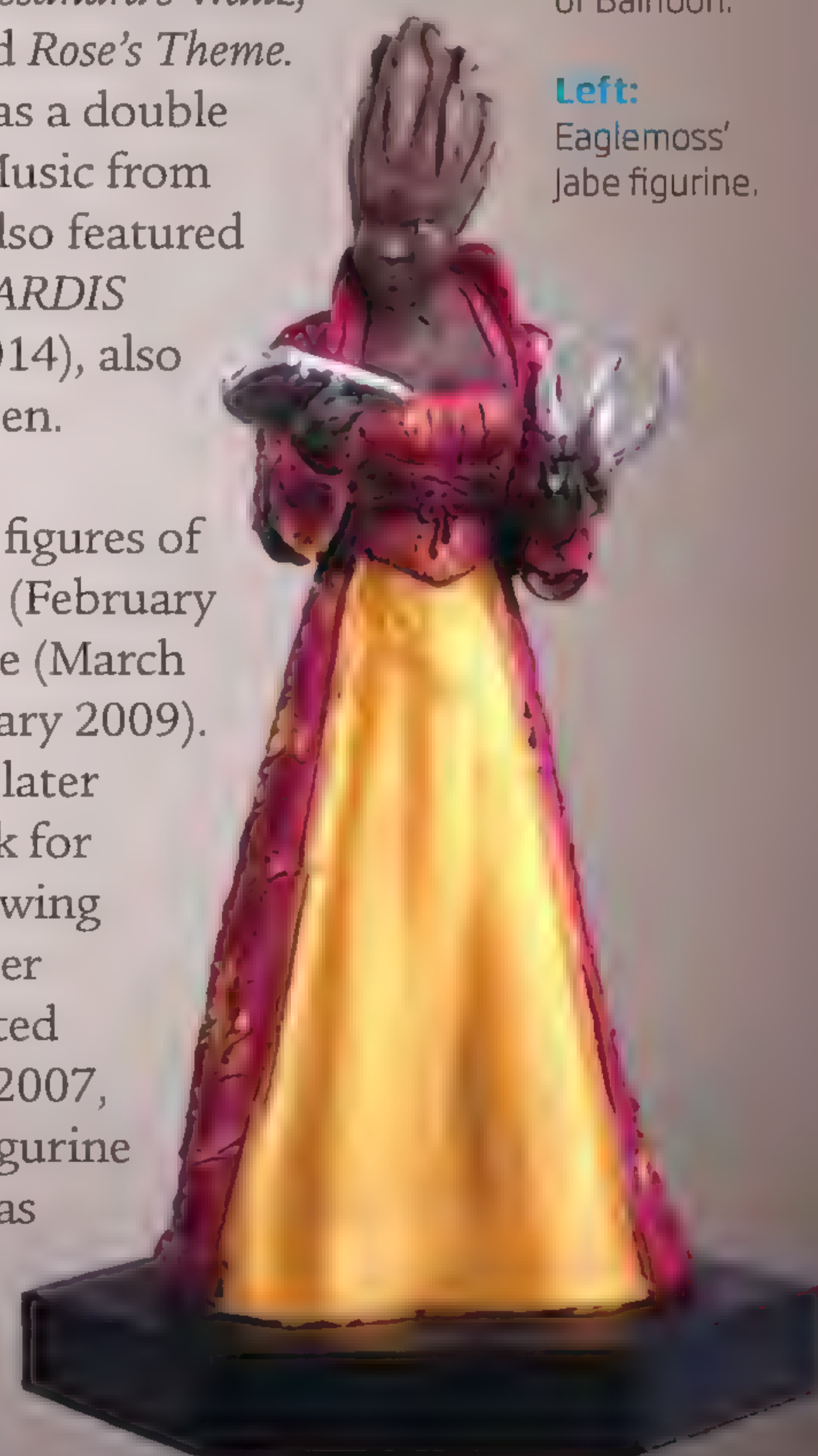
Russell penned a foreword to his script for *Doctor Who: The Shooting Scripts* published by BBC Books in October 2005.

Silva Screen's *Doctor Who: Original Television Soundtrack* was released in December 2006, featuring new orchestral recordings of Murray Gold's music for the 2005/6 series. Tracks from *The End of the World* included *Cassandra's Waltz*, *Clockwork TARDIS* and *Rose's Theme*. This was re-released as a double LP in August 2013. Music from *The End of the World* also featured on *Doctor Who: The TARDIS Edition* (November 2014), also released by Silva Screen.

Character Options manufactured action figures of the Moxx of Balhoon (February 2006), the Face of Boe (March 2007) and Jabe (January 2009). The Moxx figure was later included in a gift pack for Woolworths the following September. A character bust of Jabe was created by Cards Inc. in July 2007, priced at £39.95. A figurine of Jabe was included as part of Eaglemoss' *Doctor Who Figurine Collection* in January 2015.



Above: Character Options' Moxx of Balhoon.



Left: Eaglemoss' Jabe figurine.



Cast and credits

CAST

Christopher Eccleston..... Doctor Who
Billie Piper Rose Tyler
 with
Simon Day Steward
Yasmin Bannerman Jabe
Jimmy Vee Moxx of Balhoon
Zoë Wanamaker Cassandra
Camille Coduri Jackie Tyler
Beccy Armory Raffalo
Sara Stewart..... Computer Voice
Silas Carson..... Alien Voices¹

¹ ie The Moxx of Balhoon, Adherent

UNCREDITED

Chris Chapman, Ross Marshall, Stephen Boyd, Wesley Maddocks, Scott Hurley, Elliot Blackner, Jack Palmer, Jack Thomas, Adam Smith, David Pursey, Owen Roberts, Steffan Stone, Alex Francis, James Price, Billy McCleary, Mathew Rawcliff, Jake Rees, Thomas Drewson, Dan Allen, Ryan Conway, Darius Huntley, Elliot Truman, Carlton Venn..... Blue Staff
Paul Kasey, Alan Ruscoe Lute/Coffa
Michael Humphries, Paul Newbolt, Saul Murphy, Dean Cummins, Jason Jones..... Adherents
Toby Hunt, Jamie Jones, Trey Taylor, Josh Kingston, Ioan Mansaray, Alex Yell, Mathew Hill, Giles Hibberd, Greg Mothersdale, Keith Newell, Matthew Gilbert, Adam Moore..... Ambassadors/Brothers Hop Pyleen/Cal 'Spark Plug' MacNannovich/Mr and Mrs Pakoo/Class Fifty Five scholars
Von Pearce, John Collins..... Surgeons
Clare Cage..... Stand-in for Cassandra²
Jamie Edgell..... Stunt Double for Adherent
Jamie Edgell..... Hand Double for Doctor Who

Sarah Franzl..... Stunt Arm Double for Jabe
Pam Kane, Jeff Paigne... Office Worker Passersby
John Griffith-Evans Big Issue Seller
Julie Sydenham Mother
Daisy Sydenham Daughter
Carl Edwards Ackerman Stand-in for Doctor Who²
Lucy Lutman..... Stand-in for Rose Tyler²
Nicholas Lupton, Jane Hunt, Stephen Bracken-Keogh, Wendi Sheard, Paul Ganney, Emma Feeney, Nick Cater, Hannah Welch Crowd Voices
Ben Gould, James Cooke, Saul Baum Unknown

² Not in finished programme.

CREDITS

Written by Russell T Davies
 Produced by Phil Collinson
 Directed by Euros Lyn
 1st Assistant Director: Lloyd Elis
 [uncredited: Jonathan Leather and Jon Older]
 2nd Assistant Director: Steffan Morris
 [uncredited: Sean Clayton]
 3rd Assistant Director: Dan Mumford
 [uncredited: Nick Britz, Alex Mercer]
 Location Manager: Clive Evans
 [uncredited: Lowri Thomas, Llyr Morris]
 Unit Manager: Emma Reid
 Production Co-ordinator: Pamela Joyce
 A/Production Accountants: Debi Griffiths, Kath Blackman
 Continuity: Non Eleri Hughes
 [uncredited: Pam Humphries]
 Script Editor: Elwen Rowlands
 Camera Operators: Martin Stephens, Mike Costelloe [uncredited: Kevin Rudge]
 Focus Pullers: Steve Lawes, Mark Isaac [uncredited: Terry Bartlett]

Camera Assistants: Anna James, David Jones
 [uncredited: Steve Davies]
 Grip: John Robinson [uncredited: Steve Jones]
 Boom Operator: Damian Richardson
 [uncredited: Will Planitzer]
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: Lee Sheward
 Stunt Performers: Jamie Edgell, Sarah Franzl
 Choreographer: Ailsa Altena-Berk
 Art Department Co-ordinator: Gwenllian Llwyd
 Concept Artist: Bryan Hitch
 Production Buyer: Catherine Samuel
 Set Decorator: Peter Walpole
 Supervising Art Director: Stephen Nicholas
 Standby Art Director: Arwel Wyn Jones
 Property Master: Patrick Begley
 Standby Props: Phill Shellard, Adrian Anscombe
 [uncredited: Trystan Howell]
 Construction Manager: Andrew Smith
 Graphic Artist: Jenny Bowers
 Wardrobe Supervisor: Yolanda Peart-Smith
 Make-Up Supervisor: Linda Davie
 Make-Up Artist: Sarah Wilson
 [uncredited: Charlotte Greenwood]
 Casting Associate: Kirsty Robertson
 Assistant Editor: Ceres Doyle
 Post Production Supervisor: Marie Brown
 On Line Editor: Matthew Clarke
 Colourist: Kai van Beers
 2D VFX Artists: Sara Bennett, Michael Harrison,
 Jennifer Herbert, Astrid Busser-Casas, Simon C
 Holden, Alberto Montanes, Bronwyn Edwards
 3D VFX Artists: Nick Webber, Matt McKinney,
 Paul Perrot, Joel Meire, Paul Burton, Chris Petts,
 Andy Howell
 Digital Matte Painter: Alex Fort
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Finance Manager: Richard Pugsley
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Ian Richardson



Costume Designer: Lucinda Wright
 Make-Up Designer: Davy Jones
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: John Richards
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Paul Bond, Peter Thornton]
 Production Manager: Tracie Simpson
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies,
 Julie Gardner, Mal Young
 BBC Wales
bbc.co.uk/doctorwho

Above:
 Director Euros
 Lyn discusses
 a scene with
 Christopher
 Eccleston.

Profile

BILLIE PIPER

Rose Tyler

When Billie Piper was cast as Rose Tyler at the tender age of 21, she had already lived several lifetimes, much of it in the glare of the British tabloid press. When the new series launched, for many her name was better known than that of her leading man, Christopher Eccleston.

Born on 22 September 1982 in Swindon, she was originally named Lianne Paul Piper. Her father Paul, a builder who later ran his own construction company, and mother Mandy had the name changed legally to Billie in April 1983. Billie was the eldest of four children, with younger brother Charlie, and sisters Harley and Ellie.

Below:

Pop star Billie in *Bright Sparks* from 1998.



Her childhood dream was to act, dance or be a make-up artist. She took dance lessons from the age of 4, and at 6 starred in a US soft drinks TV commercial. By 8 she had joined Swindon's Sixth Sense Drama Company.

At 12 she briefly attended Bradon Forest School in nearby Purton but decided her future lay elsewhere. "I went to my parents with a list of the reasons why I wanted to go to stage school and said, 'This is what I want to do with my life.'" She won a half-scholarship to attend the Sylvia Young Theatre School in London from September 1995.

Sylvia Young herself reflected, in 2004, on the impression Billie made. "She was without doubt of National Theatre quality. From the moment she stepped into our school for her first audition, I knew there was something special about her."

She was soon taking uncredited background parts in movies *Evita* (1996) and *The Leading Man* (1996) and was among the crowd for Bianca's fashion show in *EastEnders* in April 1996.

In 1997 Piper became the face of pop magazine *Smash Hits*, modelling in press and TV adverts. Pop mogul Hugh Goldsmith spotted the attitude-laden ads and snapped up Piper as the first artist on his Innocent label, a teen-pop subsidiary of EMI/Virgin.

Her rise to pop fame was meteoric. Recording as just 'Billie', her debut single, the bratty *Because We Want To*, shot to Number 1 in the charts in July 1998, making her the youngest artist ever to achieve this debut feat, three months' shy of her 16th birthday. Her second single *Girlfriend* also went straight in at the top.

Her debut album *Honey to the B*, released in October, peaked at number 14, spent 26 weeks in the chart and sold over 450,000 copies, being certified platinum. Her third



single *She Wants You* made Number 3 in December, cementing an incredible year. At the 1998 *Smash Hits* Poll Winners Party in December, she won Pop Princess and Best Female Star.

1998 had been her year and 1999 started well, *Honey to the Bee* reaching Number 3 in the singles chart in April. But soon the UK was importing America pop princesses like Britney Spears and Christina Aguilera.

Piper's pop career quickly turned sour. Aged 16, she was suffering with anorexia; a punishing US promotional tour saw her eating tissues and contemplating suicide. A relationship with Ritchie Neville from boyband 5ive became tabloid fodder. Worse still, a video clip of her was booed at the 1999 *Smash Hits* Poll Winners' Party in December by jealous 5ive fans, which had her in tears.

Piper's body image anxieties grew as the record company looked to sex-up wholesome Billie, now all of 17, via a more adult new image and lad mag photo

shoots. "I was living pretty much off black coffee, Diet Coke and cigarettes," she would later recall of the reality behind the glossy façade.

Now recording under the name Billie Piper, her Britney-esque comeback single *Day & Night* went straight in at Number 1 in May 2000. Behind the scenes, all was not well however: she split with Neville, and in June 2000 collapsed in a nightclub. The story put out blamed a kidney problem. In fact it was cystitis, brought on by misuse of powerful laxatives to drive her weight down.

Piper now also had a female stalker who threatened to "chop her head off" and this led to distressing court appearances. The stalker finally received a suspended sentence in 2001.

The pop machine rolled on regardless and follow-up single *Something Deep Inside* reached Number 4 in September. The album *Walk of Life*, released October 2000, peaked at number 14 but spent just six weeks on chart, limping to silver status.

Her career seemingly fading, Piper had reached new lows. As she wrote in her 2006 autobiography *Growing Pains*: "I was a shell. Underweight, uninspired and boring. I had no energy to do anything. I had let the anorexia steal whatever fun I could have taken out of the experience and turned it into something to fear." Piper's unlikely saviour was the then notoriously wayward radio and TV star and multi-millionaire media mogul, Chris Evans. First meeting in May 2000, Piper later appeared on Evans' TV show *TFI Friday*, and gave the DJ her number after appearing on his Virgin FM breakfast show in December.

The morning after their first date, Evans failed to show up for his radio show, instead appearing at her door with the keys to a silver Ferrari filled with roses and a

Right:

In *Bella and the Boys* from 2004.



note that ended, “I think you’re wonderful. Will you marry me?” He was 34, she was 18, and the tabloids couldn’t believe their luck.

Piper’s next single *Walk of Life* went into the charts at 25 in December then tumbled, triggering alarm bells in the Billie camp. On Christmas Day 2000 she left her family home to visit Evans and never returned, deciding to live with him. “I wasn’t using [Chris] to climb further up the ladder,” she would later state. “If anything, I was using him to climb down.”

The record company and Billie’s manager, pop impresario Nicki Chapman, were reportedly unhappy at Evans’ involvement tarnishing her pop star image. With Piper now effectively having gone AWOL, Evans phoned her management and rowed with them on Billie’s behalf. Soon Piper and the bosses had “parted company”.

Piper summed up the experience to *The Guardian*’s Megan Conner in 2014, “The industry was such a beast and it was making so much money – for everyone but the acts. And the truth of it was that they worked you like *dogs*... We were just kids, but we were out there, going, ‘Love me, love me, love me.’”

As she told *Radio Times* in 2006, “I was young, green and taken advantage of. There was a massive financial rip-off, and although I was working twice as hard as I am now, I was left with hardly any money.”

Piper and Evans married at the Little Church of the West, Las Vegas, then spent 18 months on honeymoon travelling the world, as both happily dropped out of the industry.

Evans described their four-year relationship in 2011: “We both needed fixing, and thought we could fix each other... [eventually] we were fixed, so where do you go from there?”



To the outside world it appeared the couple had found married bliss but the age gap would begin to tell. Still, by 2002 Piper was feeling recharged and while living with Evans in LA took acting lessons with coach Sabin Epstein.

Piper quickly found roles in TV and film. Her first was *The Miller’s Tale*, aired September 2003, one of a series of modern retellings of *The Canterbury Tales*, and her performance was acclaimed by sceptical critics. So too was her starring role in *Bella and the Boys* (2004), the gritty story of a girl growing up in care. Film parts included *The Calcium Kid* (2004) alongside Orlando Bloom, and two movies subsequently released in 2005, *Things to Do Before You’re 30* and horror flick *Spirit Trap*.

With Christopher Eccleston cast as the lead of the new *Doctor Who* series at the end of March 2004, 10 or so actresses were auditioned to find his assistant, with six brought back to screen test with Eccleston on Friday 23 April. Interviewed by *Doctor Who Magazine*’s Clayton Hickman in early

Above:
The Miller’s Tale, a modern retelling of *The Canterbury Tales*, in 2003

Right:

Piper is Sally Lockhart in *Ruby in the Smoke*.



2005, producer Julie Gardner recalled these early meetings: “Billie walked through the door and we fell in love with her. She’s so real and warm and just invites you in, which is important, because Rose is there to help the audience get to know this strange man, on these journeys into worlds we can barely imagine.”

As Russell T Davies later admitted, “We all agreed immediately upon Billie, as did our bosses.” Davies feared Billie would only commit to two episodes, and was “gob-smacked when she said yes”. Davies later confessed, “Billie was always in our thoughts, right from the start, because the character is only 19. Billie was perfect – shining and clever and independent, just like the Rose I’ve had in my head.”

The actress was announced to the press on Monday 24 May 2004 and media interest in the series ratcheted up a gear.

Piper moved to an apartment in Cardiff for the next eight months, a night shoot on Tuesday 20 July 2004 marking her first

filming on *Rose*. When Piper’s relationship with Chris Evans ended in September 2004, many papers blamed *Doctor Who* but Piper refuted accusations: “It’s unfair to suggest that *Doctor Who* was the reason why me and Chris broke up. It absolutely, categorically was not.”

Piper quickly grasped the new Doctor/companion interplay, telling *Marie Claire* magazine, “It’s so much about the Doctor and Rose’s dynamic and their journey and about educating each other. About him expanding and challenging her ideas, and, you know, just showing her stuff that she would never have seen. And it’s her teaching him to be more human and deal with situations and be sympathetic towards things... Of course, you desperately want them to get together.”

Viewers clearly identified with and Rose and Piper and she won a National Television Award for Best Actress in both 2005 and 2006, among many other accolades.

Rose was, of course, accompanied by two very different Doctors in Christopher Eccleston and David Tennant. Billie said in *Doctor Who Magazine*: “Chris is intense, that’s why he plays all those kind of dark intense roles... that’s what made him such a wonderful Doctor. But David dances with it more. He’s a bit more like – I don’t know – a baby deer. He’s my little Bambi!”

Following her tearful farewell in *Doomsday* [2006 – see Volume 53] Russell T Davies devised a series of spin-off Specials entitled *Rose Tyler: Earth Defence*, which went as far as being commissioned, before Davies himself vetoed the idea, feeling it compromised the Doctor and Rose’s storyline.

Between runs of *Doctor Who*, Piper starred as Hero in *ShakespeaReTold* (2005), a modern adaptation of *Much Ado About Nothing*, and after leaving the show immediately went onto further starring roles. She played Sally Lockhart, alongside future Doctor Matt Smith, in adaptations of Philip Pullman’s novels *The Ruby in the Smoke* (2006) and *The Shadow in the North* (2007).

In her personal life, she and Evans remained friends, divorcing formally in 2007. Piper made no request for any financial settlement: “I’m not taking a penny from him. I think that’s disgusting.” She married actor Laurence Fox in December 2007 and later had two sons, Winston and Eugene. 2007 brought two very different starring roles, one a TV movie of Jane Austen’s *Mansfield Park* (2007), the other ITV2’s racy comedy-drama *Secret Diary of a Call Girl*. Its numerous nude scenes caused a problem in the second series, when Piper was heavily pregnant, thus for most of the run she was shot from the neck up.

Piper made several returns to *Doctor Who*, Rose forming an arc to the 2008 series. After three earlier brief cameos Piper appeared in *Turn Left*, *The Stolen Earth* and

Journey’s End [all 2008 – see Volumes 59 and 60]. She also cameoed in Tennant’s swansong *The End of Time* [2009/10 – see Volume 62] appearing as Rose before she’d originally met the Doctor. Her final *Doctor Who* appearance to date was as the weapon, the Moment, taking on the form of Rose, in *The Day of the Doctor* [2013 – see Volume 75].

Piper tried her hand at theatre in 2007 – for her performance in *Treats* at the Garrick Theatre she was nominated for an Evening Standard Theatre Award for Best Actress. She starred in *Reasons to be Pretty* (2011-12) at the Almeida Theatre and then, finally fulfilling Sylvia Young’s prediction, two plays at the National Theatre, *The Effect* (2012-13) and *Great Britain* (2014). For the former she was nominated for an Olivier Award and for the latter another Evening Standard Theatre Award.

Recent television appearances have included anthology *True Love* (2012) and an instalment of Sky Arts drama strand *Playhouse Presents* (2014). Since 2014 she has been playing Brona Croft/Lily Frankenstein in the Showtime/Sky Atlantic horror drama *Penny Dreadful*. ■



Billie as Hero in *ShakespeaReTold* in 2005.



THE UNQUIET DEAD

» STORY 159

In Cardiff 1869, the dead are not staying dead. With a little help from Charles Dickens, the Doctor and Rose discover that the gaseous Gelth have come through a Rift in time and are seeking to inhabit the bodies of the dead.



Introduction

The *Unquiet Dead* was, perhaps, ahead of its time. At the very least it was a Christmas episode broadcast in April (pre-empting the tradition – that would begin eight months later – of the series having an annual festive outing), but it's also a little out-of-step with the tone of the 2005 series. Its spooky tale of ghosts animating the dead would be very much at home among the early episodes of the Twelfth Doctor. It's not a typical example of what the 2005 series had to offer, and yet it kickstarted a whole new strand of the series' mythology...

Below:
Psychically-
gifted
Gwyneth.

Both *The Green Death* [1973 – see Volume 20] and *Delta and the Bannermen* [1987 – see Volume 43] had been set in Wales, but

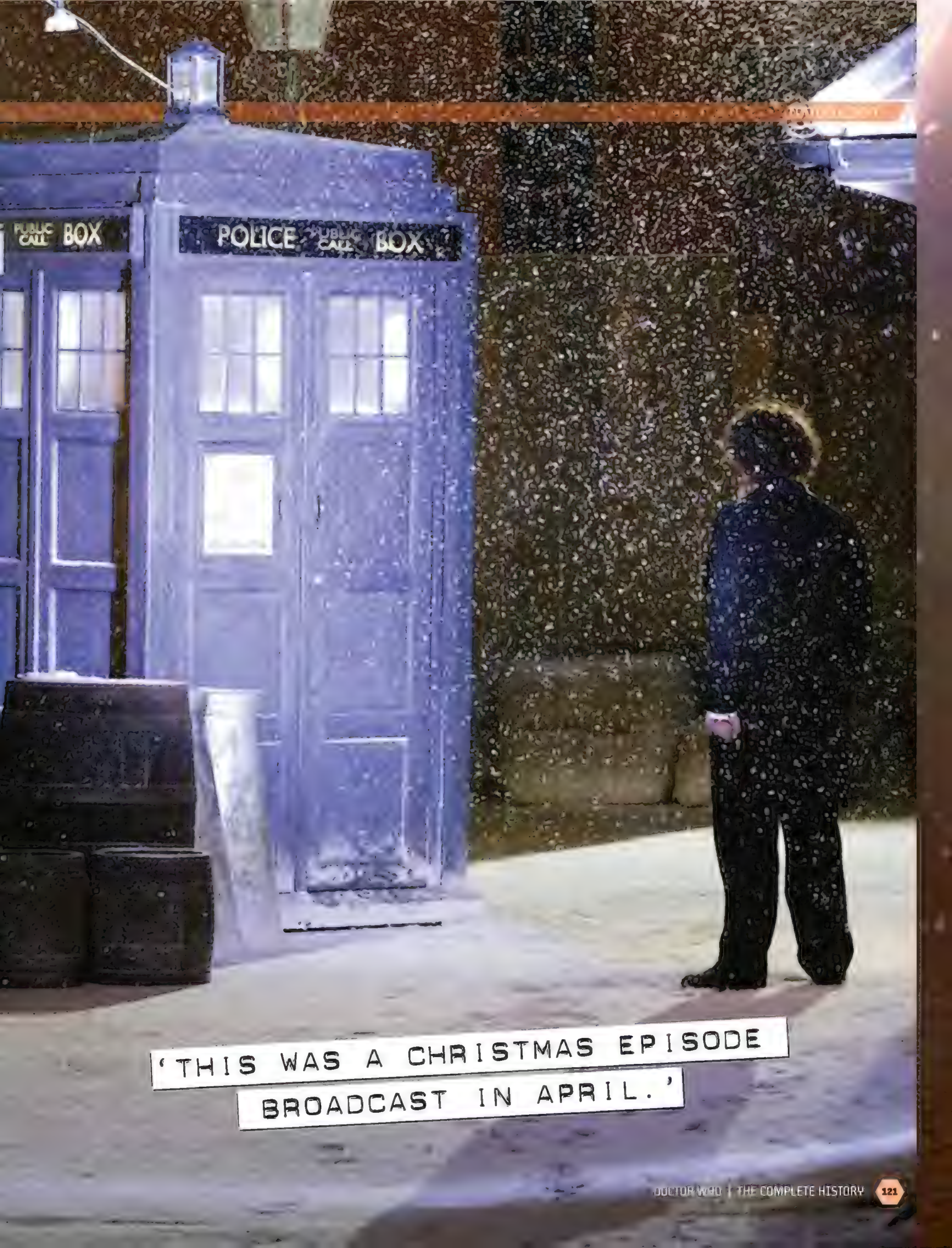


The Unquiet Dead was the first time a story had been set in its capital, Cardiff. In the early days of *Doctor Who*, it was recorded in West London and, when the TARDIS visited twentieth-century Earth, it was usually in the vicinity of various London landmarks. Commencing with the 2005 series, *Doctor Who*'s production moved to Cardiff and the decision was made to involve the city in the fiction...

It turns out that there's a Rift in time and space that runs through the Welsh capital. As originally conceived, its purpose was to provide a gateway for a gaseous alien entity called the Gelth who used the rift to seep through into our world. Later the same year, however, it became a source of energy for both the Doctor and Blon Fel-Fotch Passameer-Day Slitheen in *Boom Town* [2005 – see Volume 50]. And in 2007 it became the reason that Captain Jack and his gang, from the *Doctor Who* spin-off *Torchwood*, were based in Cardiff.

Torchwood also cast Eve Myles – who played psychically-gifted servant Gwyneth in *The Unquiet Dead* – as operative Gwen Cooper. Gwen eventually appeared in the *Doctor Who* story *The Stolen Earth/Journey's End* [2008 – see Volume 60]. Registering the similarity between Gwen and Gwyneth, the Tenth Doctor cited it as an example of “spatial genetic multiplicity”. Whatever that might mean!

A ghost of this past ‘Christmas’ would also crop up in another season finale – *The Wedding of River Song* [2011 – see Volume 70] – when guest star Simon Callow briefly reprised the role of Charles Dickens in a weird topsy-turvy reality where all of time is happening at once.



'THIS WAS A CHRISTMAS EPISODE
BROADCAST IN APRIL.'

STORY

The undertaker Gabriel Sneed offers his condolences to Mr Redpath, the grandson of Mrs Peace. He leaves Mr Redpath with her body – which returns to life, kills Mr Redpath, and walks into the street. [1]

The Doctor offers Rose a visit to the past, to see 1860. Sneed and his servant Gwyneth take a horse-drawn hearse to search for Mrs Peace. Using “the sight” Gwyneth says she has gone to see the great man from London.

The great man is Charles Dickens, preparing to give a reading at the local theatre. He feels like a living ghost, his imagination gone stale.

Rose steps out of the TARDIS. The Doctor got the flight a bit wrong – they’re in Cardiff in 1869. [2] Dickens is reading *A Christmas Carol* on stage when he sees Mrs Peace in the audience emitting a phantasmagorical vapour. [3]

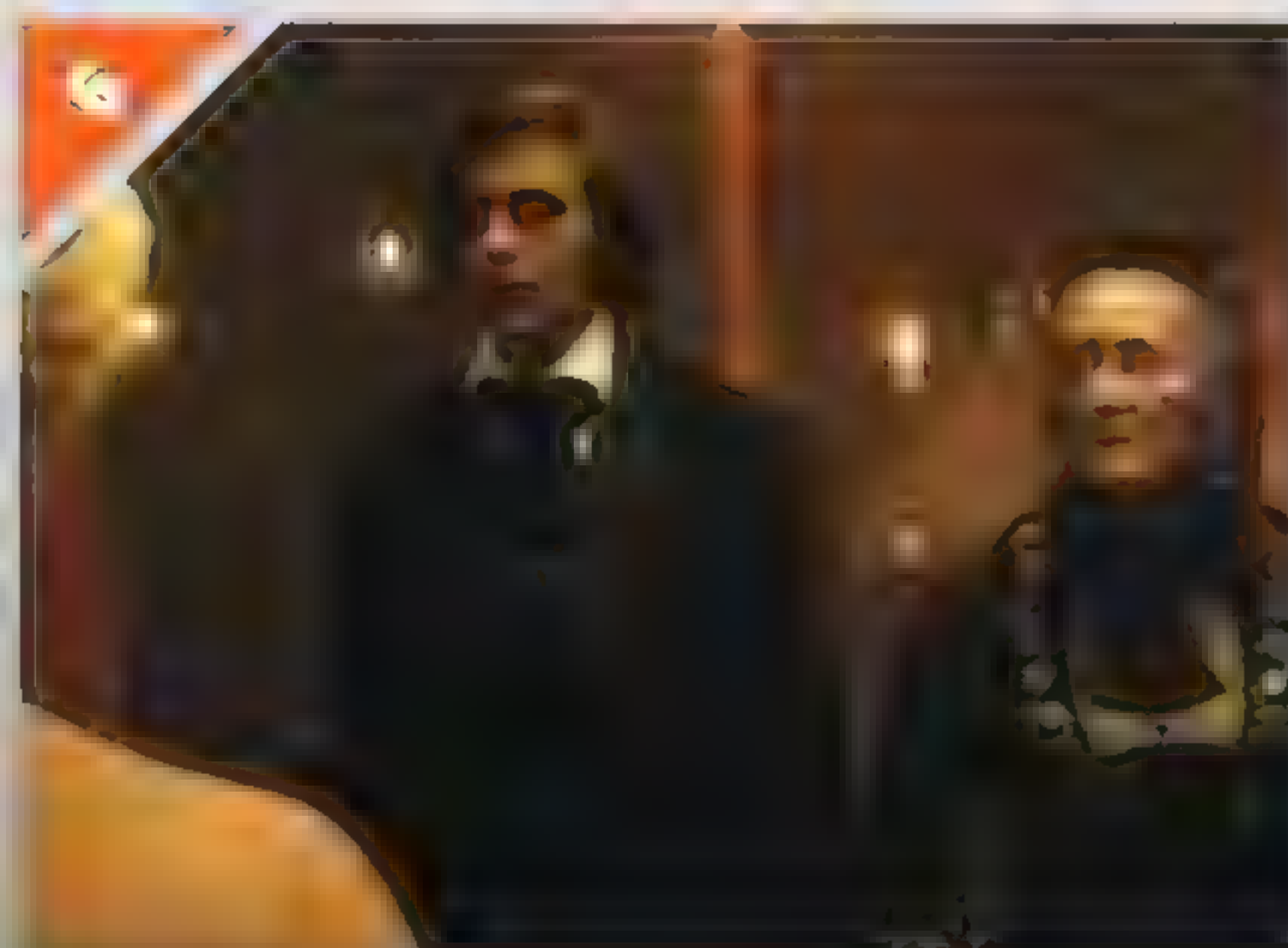
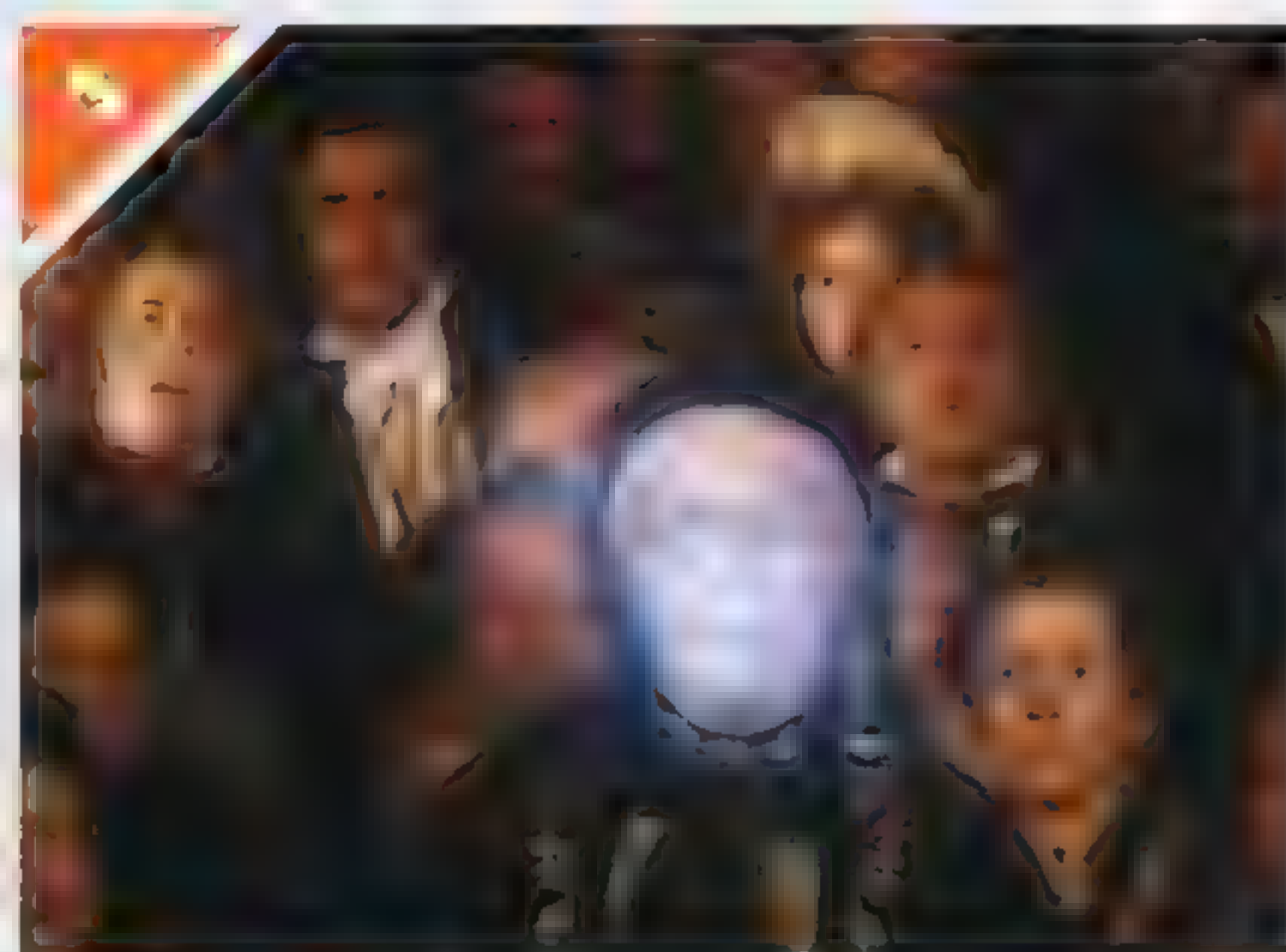
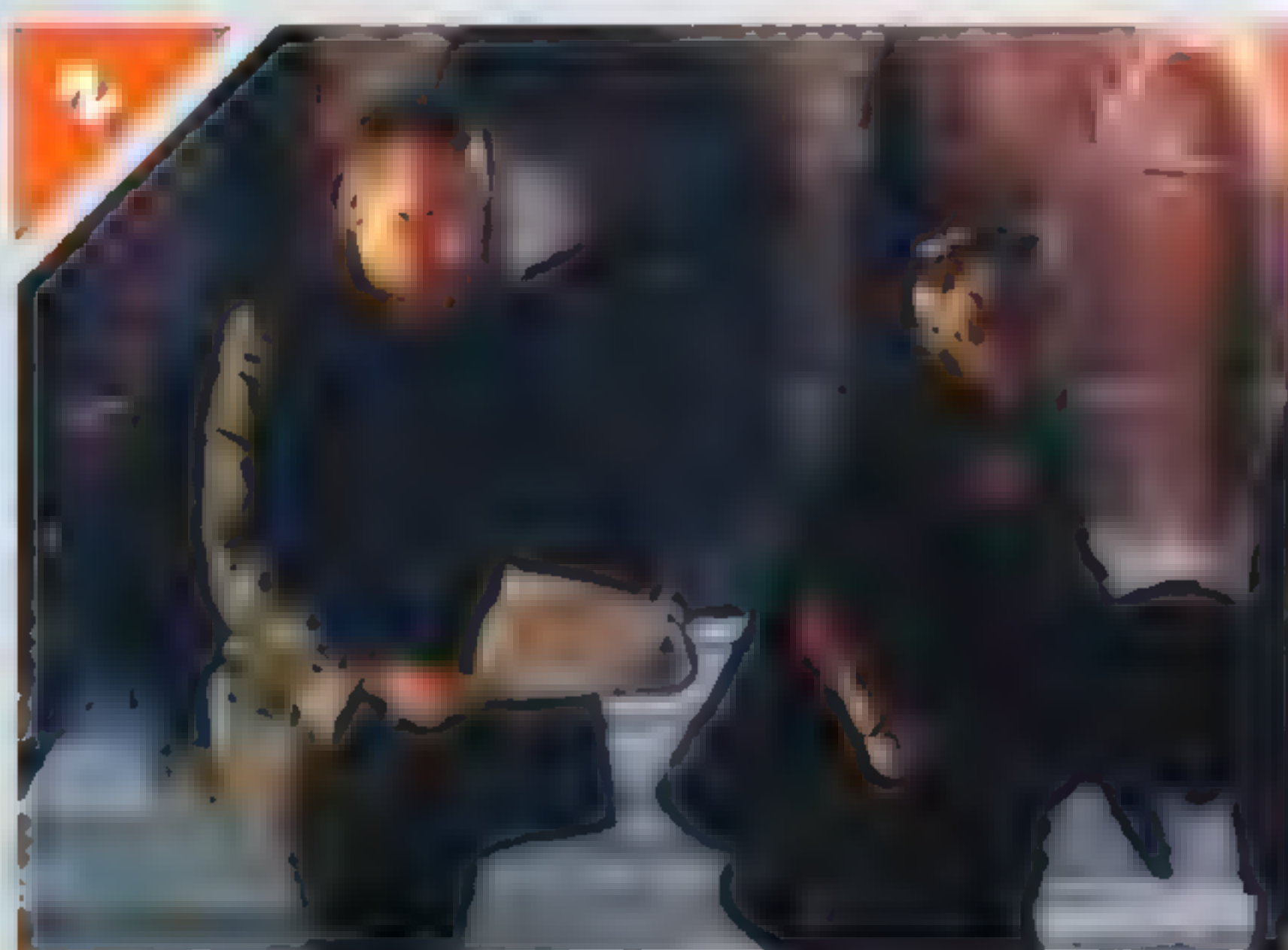
Hearing screams, the Doctor and Rose rush in. Sneed and Gwyneth arrive and carry away Mrs Peace’s corpse. Rose gives chase but Sneed knocks her out and tells Gwyneth to put her in the hearse. [4]

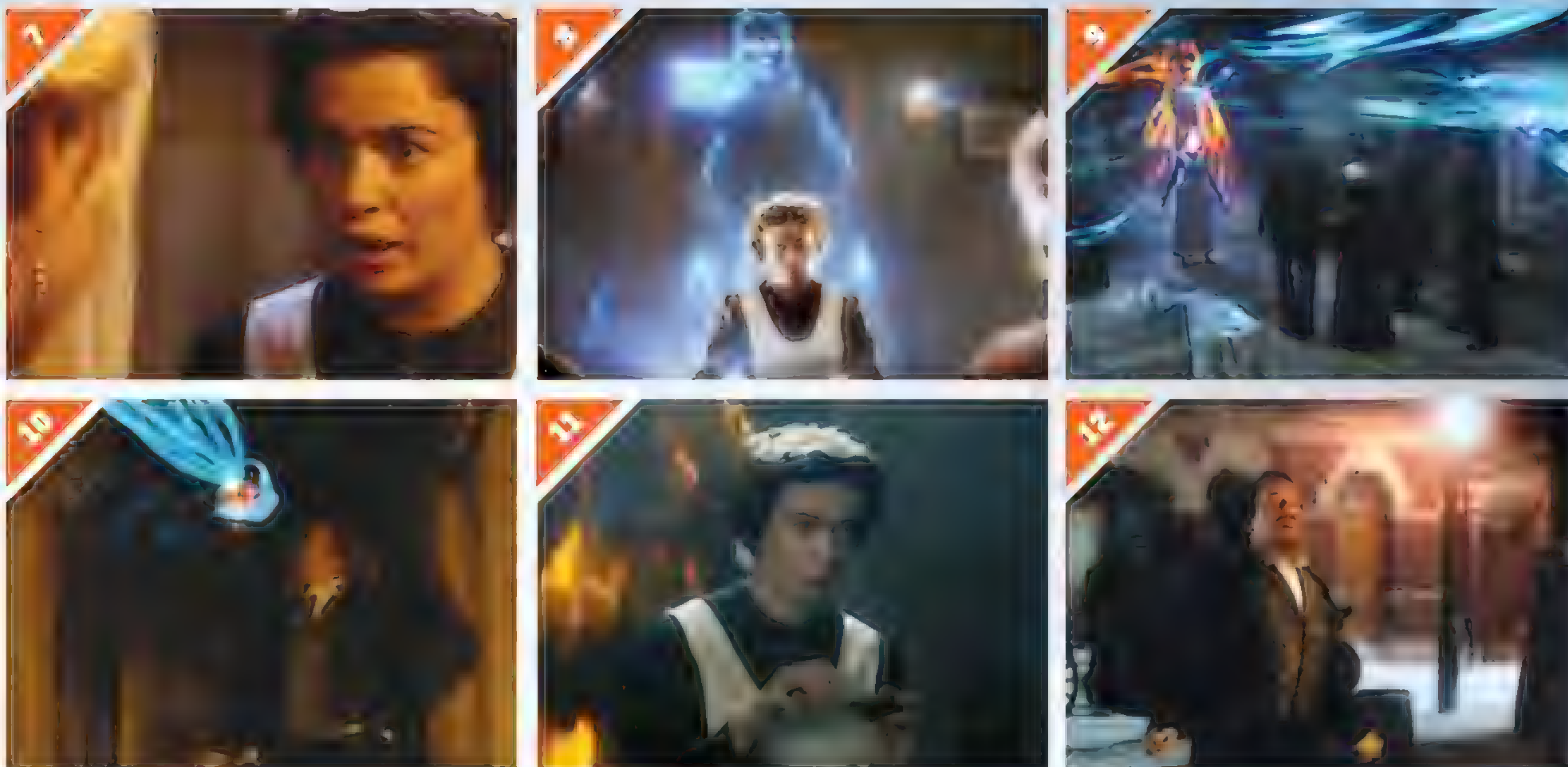
The Doctor orders a coach to follow the hearse – and Dickens gets in with him. The Doctor is delighted to meet him, claiming to be his number one fan. [5]

Sneed and Gwyneth lock Rose in their chapel of rest, then Gwyneth opens the front door to the Doctor and Dickens.

In the chapel, Mr Redpath and Mrs Peace climb out of their coffins. The Doctor hears Rose shout and kicks the door open. He asks Mr Redpath what he wants; he replies with an alien voice saying, “Open the Rift. We’re dying.” [6] Then the corpses exhale blue gas and collapse.

Sneed explains that the dead started “getting restless” a few months ago. Dickens confesses to the Doctor that recent events have shaken his belief in the world.





In the pantry, Gwyneth and Rose discuss boys. Gwyneth accidentally mentions Rose's dead father and reveals that she knows Rose is from London. And she mentions the big bad wolf.. [7]

The Doctor and the others convene for a séance. Trails of vapour appear above them. Gwyneth speaks on their behalf. They are the Gelth. [8] They have been trapped in a gaseous state since the Time War and need a physical form to avoid extinction. Gwyneth collapses, ending the séance.

The Doctor tells Rose that Gwyneth can open the Rift and let the Gelth through. Rose doesn't like the idea of letting them run around inside dead people but Gwyneth wants to help 'the angels'.

In the morgue, Gwyneth establishes a bridge. The Gelth stream through her mouth and into the corpses. They lied - they are coming through in force! [9] They kill Sneed and occupy his corpse. The Doctor and Rose retreat into an

alcove while Dickens runs outside. [10] Rose and the Doctor prepare to go down fighting when Dickens returns. He has realised that if he fills the house with gas it will draw the Gelth out of the corpses.

The Doctor tells Gwyneth to send them back, but she can't. She prepares to light a match. [11]

The Doctor, Rose and Dickens run outside and the building explodes. The Doctor tells Rose that Gwyneth was already dead, even though she was speaking to them.

The Doctor and Rose say their farewells to Dickens. He feels reinvigorated and plans to include some "Blue Elementals" in *The Mystery of Edwin Drood*.

The Doctor tells Dickens that his books last for ever. In the TARDIS with Rose, however, he tells her that next year is the year Dickens dies.

The TARDIS dematerialises with Dickens watching. Dickens wishes a passer-by a merry Christmas. "God bless us, everyone!" [12]

THE UNQUIET DEAD

STP

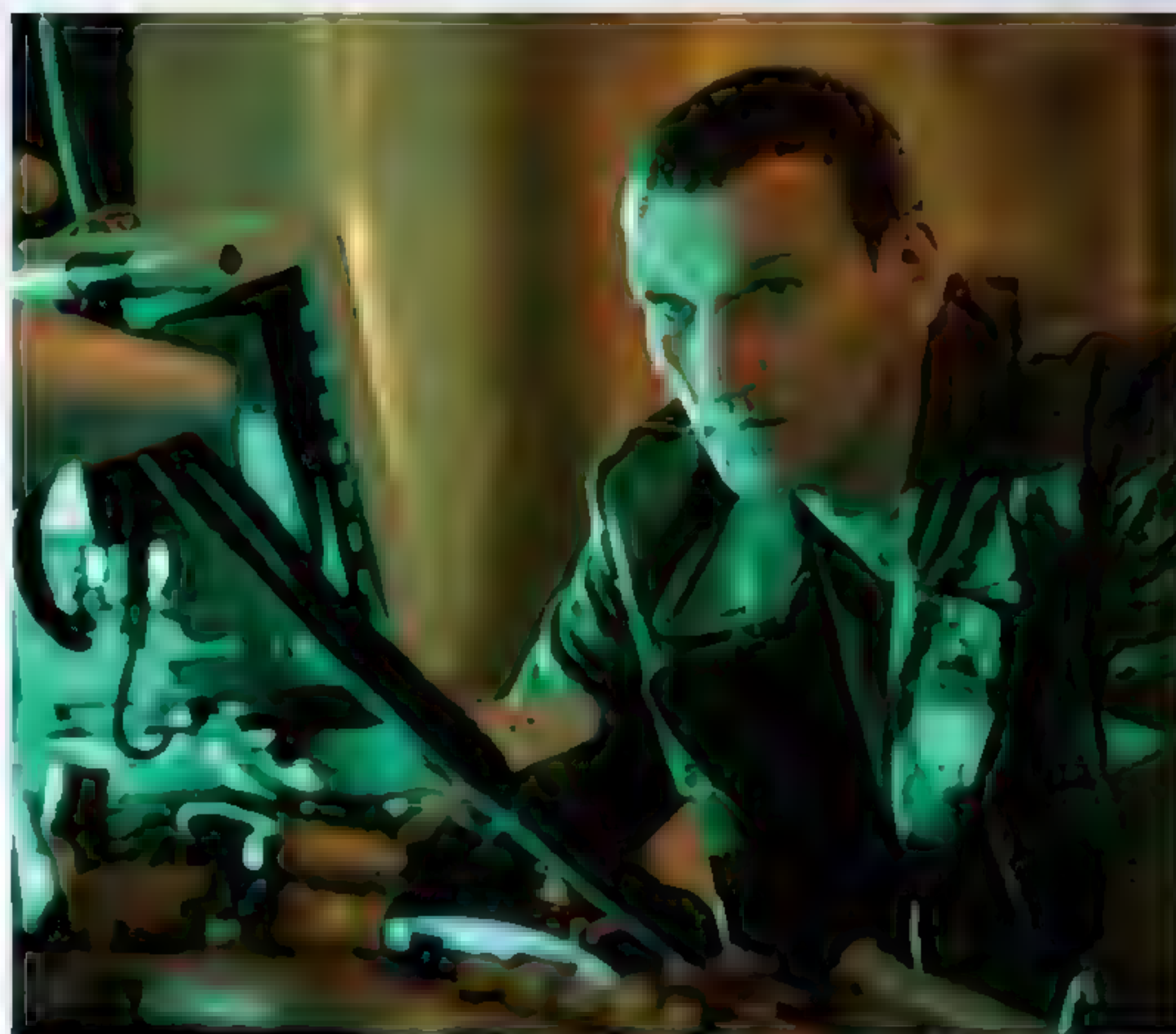
'SNEED IS A REAL MEDIUM WHO BELIEVES
HE IS CONTACTING THE DEAD.'

Pre-production

With the first episode of the series, *Rose* [2005 – see page 16], set in the present and the second episode, *The End of the World* [2005 – see page 82] in the future, the natural destination for Episode 3 of the new series was the past. Russell T Davies' outline, entitled 'My name's Dickens... Charles Dickens', was set in Cardiff, 1860. This has the famous author travelling to Wales to debunk the notion of a haunted house by challenging Miss Pendragon (the name of a villain in Russell's 1991 BBC children's serial *Dark Season*) who claims to have created a steam-driven ectoplasm machine which can draw ghosts out of walls. The ghosts are gas beings and the machine is a weapon. The purpose of this story was for Rose (and the audience) to experience the past; "Everyone's got bad breath!" she exclaims. In a steal from a sequence in *Pyramids of Mars* [1975 – see Volume 24], Rose believes that the world cannot end in 1860, so midway through the story, the Doctor takes her to 2005 and shows her 'a barren wilderness'; this was how Russell wanted to demonstrate that the characters could be in danger in established history.

History with a twist

Russell and fellow executive producer Julie Gardner wanted an episode set in Wales – ideally Cardiff – since this was where the show was now made. Drama Controller Jane Tranter hoped that the episode would be 'steampunk' in style. Episode 3 was the first script of the



Left:
"Now, you've seen the future, let's have a look at the past."

revived series not written by Russell; when the series was expanded to 13 episodes he knew that he would need to work with other writers who understood the genre. One such example was Mark Gatiss, an award-winning writer-performer who found fame with the League of Gentlemen comedy group and had written for series such as *Randall & Hopkirk (Deceased)*. Mark had only met Russell a couple of times, but was soon contacted during autumn 2003 by the new showrunner.

Mark had written *Doctor Who* novels and audio adventures for Big Finish, and had scripted and appeared in comedy items for BBC2's *Doctor Who Night* in November 1999. He had also been part of an earlier attempt to revive the series. This proposal was assembled in July 2001 by Mark along with his *Randall & Hopkirk (Deceased)* co-writer Gareth Roberts and Clayton Hickman, Gareth's co-writer on various Big Finish projects. Entitled *Doctor Who: A proposal for the*

Connections: Young Rose

▶ Rose's age is given as 19 years old when the Doctor speaks to Dickens.



Connections: A Christmas Carol

➤ Dickens reads from his famous 1843 work *A Christmas Carol* about the Christmas Eve redemption of an embittered old man; the Gelth appearing through Sneed's front door mirrors the face of Marley's ghost appearing on the doorknocker to Ebenezer Scrooge.



return of a television legend, this emphasised the versatility of the format as 'family viewing in the truest sense'. The new Doctor 'appears to be in his sixties, with the surface trappings and manners of an Edwardian gent' and was illustrated by a shot of actor Derek Jacobi. His companions are Holly ('20 years old, a Humanities student at one of the new universities... the everywoman character - witty, warm and loveable') and Dan ('26 years old, a young policeman... practical, adaptable, reliable, physically strong. Holly knew him at school'). The three leads were introduced with script extracts, following which the Daleks were described.

The document indicated that this revival would not be a self-parody, nor be bogged down by continuity to old episodes, and would not be over-complex science-fiction. The 'full-blooded adventure yarns... will revolve round a mystery with plenty of twists and turns'. Feeling that cliffhangers were essential, the pitch postulated seven three-part stories of 30-minute episodes. Story one ('The Present Day') concerns tourists vanishing from an English castle where a monster has been trapped in the stonework from centuries earlier, with Holly and Dan transported away at its conclusion. The TARDIS apparently lands in London of 'The Future' in story two, but this is a historical recreation on an alien world. A haunted mirror shows the future to the court of Queen Elizabeth I in 'History with a Twist' for story three, while the Daleks become servants to a

Right:

A member of the living dead is caught on camera.



remote human colony of tax evaders in story four; in this story, it is clear that the amnesiac Doctor cannot recall the Daleks. The 'Bizarre' story five finds the TARDIS trio living totally different lives – actually a series of tests in a reality matrix. The Doctor has to resolve 'Time out of Joint' in story six when dinosaur people populate Victorian London and Rome never falls. Story seven sees the TARDIS bring Holly and Dan 'Back Home' where an ancient evil is manifesting in the London Underground. Mark gave this proposal to BBC Head of Comedy Jon Plowman, but the Corporation took it no further.

Living dead

By early December 2003, the other writers to be approached included Mark who was the first to be commissioned in January 2004. Looking at Russell's series outline, Mark hoped he would get the Dickens story. "It was a gift for me, because I love the Victorian period so much," Mark told *Doctor Who Magazine*. Captured by the language and gloom of nineteenth-century London, Mark read Dickens' classic *A Christmas Carol* every year. The outline allowed him to draw upon drawing upon Victorian ideas of ectoplasm to create the Gelth, also inspired by a childhood image which terrified him – one of a disinterred bride in a white dress.

Mark kept a video diary for BBC Worldwide while he wrote his script, starting with his first meeting at White City where he offered the notion of a story about a maid wanting her younger brother to come back from the dead. This was a rather dark story, and he felt that the BBC team expected more of a 'romp'. As the narrative developed, he considered the notion of aliens which lived in gas, and



who could possibly be defeated by being condensed to liquid.

Mark began writing at the start of 2004, armed with a draft of Russell's *Rose*. He was initially sceptical about featuring a historical figure so prominently, believing that such real people worked best in third person references from the Doctor. Mark's original outline was entitled *The Unquiet Dead* and concerned a spiritualist hotel run by a supposed medium called Mrs Plumchute in 1860. Each floor houses a different medium, all of whom are fakes. However, on the top floor lives Noah Sneed and his wife; Sneed is a real medium who believes he is contacting the dead... which are in fact aliens.

Describing himself as a "morbid child", Mark was particularly fascinated by ghost stories which involved possession. The notion of

Above: Dickens contemplates the strange things he has seen.

Connections: Well read

While talking to Dickens in the coach, the Doctor refers to *Great Expectations* (1861), *Oliver Twist* (originally serialised and later published as a book in 1838), the short ghost story *The Signal-Man* (1866), the American interlude in 1844's *Martin Chuzzlewit* (padding reluctantly inserted when sales were flagging which Dickens later regretted) and the death of Little Nell in *The Old Curiosity Shop* (1841).



Rose can't wait to have a blast in the past.

an alien race requiring bodies to inhabit – and the resulting moral debate between the Doctor and Rose – was partly inspired by Mark's *Doctor Who* novel *Last of the Gadarene* published by BBC Books in January 2000; this had featured an alien race losing their physical form to flee from their home world.

Doctor Who Episode 3 Draft One had no title; during development, Mark considered titles such as *The Crippingwell Horror* and *The Angels of Crippingwell*. In approaching his script, Mark aimed to create something new rather than reproducing the tone of older episodes; as such, it was a rather grim Dickensian pastiche. One of the fake mediums in Mrs Plumchute and Mr Dimple's hotel is Gideon Mortlock, and Gwyneth is Mrs Plumchute's servant whose little brother Davy had died from diphtheria and is buried in the nearby Crippingwell cemetery. Attending a reading by Dickens, Gwyneth discusses life after death and tells the author that she saw her dead brother at her window the previous night; this character was named after Gwyneth Davies, an eccentric maid featured in

Connections: Further reading

There is also a reference to *Bleak House* as the group entered the morgue. The Doctor had previously quoted Dickens' work in stories such as Part Six of the unfinished 1979 *Shada* (*The Old Curiosity Shop*) and Part Fourteen of *The Trial of a Time Lord* [1986 – see Volume 42] (*A Tale of Two Cities*).



Desirous of Change, a 1973 episode of LWT's Edwardian drama *Upstairs Downstairs*. Sneed was originally a younger character, which Mark thought could be played by his actor friend David Tennant.

One element that Russell wanted – the Doctor taking Rose to the present day when she claimed that there were no zombies in 1860 – was attempted by Mark but dropped during development. This scene was inspired by a similar one in



Pyramids of Mars [1975 – see Volume 24]. It involved the pair returning to the TARDIS which removed the tension created by the narrative. In his approach to the Doctor and Rose – who had yet to be cast – Mark thought of the relationship between the Fourth Doctor and his companion Sarah Jane Smith, two characters who enjoyed travelling together. In terms of humour, he aimed to include jokes about Dickens' work which the adults could appreciate but would not detract from the adventure for the younger viewers.

The four writers commissioned to write alongside Russell on the new *Doctor Who* met for an Indian meal at the Chula restaurant in Hammersmith on Tuesday 2 March; Mark was joined by Paul Cornell, Robert Shearman and Steven Moffat who nicknamed themselves 'the Chula'. These writers were formally announced on Wednesday 3, and Mark was interviewed on BBC Radio 4's *Front Row* on Thursday 4, commenting that he hoped an actor such as David Warner would play the new Doctor.

With a draft of Episode 3 available during early March, Mark met with the BBC team to refine the script. Russell wanted to emphasise the unpredictable nature of the TARDIS' landings, with it taking the Doctor to times and places other than where he wanted to go. Mark wanted the Doctor to set course for Naples on 7 September 1860 to see Italian revolutionary Giuseppe Garibaldi conquering the city. Mark had written in Rose making a footprint in the Cardiff snow as she emerges from the TARDIS to emphasise the sheer magic of time travel. The BBC also wanted the threat of the Gelth to be more personified, a suggestion that Mark was resistant to. By now, Mark was finding the writing process frustrating and was concerned that what he was writing was "too traditional".

Black humour

While visiting Lisbon, Mark decided to make substantial revisions to his next draft. The cemetery next to the medium hotel was too convenient, so the narrative was relocated to an undertakers' – a rich source of both corpses and black humour! The funeral parlour is now run by Mr and Mrs Sneed who are professionally embarrassed when the dead started returning to life. One of these is Mrs Peace (named after the Victorian murderer Charles Peace), a fan of Dickens' who goes to keep her place in the front row of one of his readings. The production team had also liked the character of Gwyneth; her role was expanded as Sneed's maid, inheriting his psychic powers.

The script's tone shifted. Russell indicated to the writers that they should make their stories fun when they became too dark, employing stronger emotional

content over and above old episodes. After writing his second draft, Mark explained to Russell: "This story's about grief." As he said this, Mark realised that he had made a mistake in his approach to a Saturday night show; grief was only one element of his story. "It's a lot more of a romp than it started out," Mark told the *Radio Times* of his finished episode, "It was very bleak indeed at first!... One of Russell T Davies' abiding things is that this is primetime Saturday-night BBC One."

With comedic elements like the late Mrs Peace trying to throttle her grandson while lying in her coffin, black comedy replaced the grimness. Mrs Sneed was dropped as superfluous and Mark introduced a new

Mark!
Sneed the undertaker and his maid Gwyneth.

Connections: Bye-bye, Charlie

➤ Dickens speaks of concluding his work *The Mystery of Edwin Drood*; this was to be his last, unfinished novel. Dickens' final "God bless us, every one" was said by Tiny Tim at the end of *A Christmas Carol*.





Above: Mrs Peace, a Victorian murderer from beyond the grave.

fake medium, Gideon Mortlock, in some drafts. Dickens' narrative became more about the writer confronting his beliefs. The setting was changed to 1870 – the year of Dickens' death – to give the writer redemption akin to that of Ebenezer Scrooge in *A Christmas Carol*. "He was a disappointed man, he was in love with a much younger girl and had fallen out of favour with his public," commented Mark in *Doctor Who: The Inside Story*. Russell met Mark to discuss his third draft of Episode 3 (referred to as *Charles Dickens*) on Friday 21 May. After another script meeting on Tuesday 8 June, Mark wrote a new closing scene.


The 1870 setting was still retained in the untitled draft six of Episode 3 issued on Thursday 1 July. Gabriel Sneed is outlined as 'a disreputable 60-something undertaker', while the late Mrs Peace is envisaged as 'a gentle-looking old lady'. When the corpse comes to life, the stage directions note: 'The dead woman's eyes snap open, not milky and dead, but burning with a strange blue light. A wispy, ectoplasmic blue haze drifts around her mouth like cigarette smoke.'

The opening TARDIS scene finds the Doctor and Rose already 'dressed in mid-Victorian clothes' as they cling to the console prior to materialisation. "We're mariners riding the seas of time, Rose," says the Doctor, hoping to arrive in Naples on 21 October 1860. Mrs Peace passes two urchins playing a skipping game in the street, and the Doctor emerges from the TARDIS wearing a stove-pipe hat; when Rose suppresses her laughter, the Doctor removes his headgear and places it on a gas lamp where it is stolen by a boy. The Doctor tells Rose that he has met King Arthur ("A charmer. You'll like her"). Believing she is in Naples, Rose speaks Italian to a peg-legged news vendor ("Went to Rimini once with my mum") but the man looks blankly at her; a gentleman called Reuben then replies to her in Welsh before the Doctor determines that they are in Cardiff. Outside the Town Hall, Rose has a strange sensation when Mrs Peace passes.

Dickens

Inside the Town Hall, there was a 'be-whiskered man [who] looks tired and prematurely old but [with] a lively twinkle in his eye' reading *A Christmas Carol* to his audience. After the phantasmagoria manifests, the reader tells the Doctor of the corpse, "Her name is Mrs Peace. She comes to all my readings. She's very... *dedicated*." The identity of the be-whiskered man is not confirmed as Dickens until the Doctor has forced his way into his coach. The passage of the coach following the hearse is impeded when the boy who took the Doctor's hat runs into the street, forcing the driver to hit a wall and splinter a wheel. Dickens now tells the Doctor that Mrs Peace died a week ago.

When Gwyneth answers the door to the Doctor and Dickens, she says, "I thought



Pre-production

'MY NAME'S DICKENS...
CHARLES DICKENS.'



Above:
Cast are given
directions
on set.

you'd be a... a lady." "No. Well. Not yet," replies the Doctor as he claims that he and Dickens are sent by Madame Mortlock, whom Sneed is expecting. Gwyneth knows the Doctor's title before he introduces himself. The Doctor claims that Dickens represents the League for the Unmasking of Mediums and Psychics (LUMP) with Sneed asking how much an exorcism will cost. Meanwhile as Redpath advances on Rose, Gwyneth refuses to unlock the chapel of rest to release her. When

Gwyneth relents and frees Rose, she says: "Very sorry about your father, miss."

As the séance begins, the Doctor claims to be a "renowned trance medium and raiser of ponderable bodies. Ultimatum of the primordial fluid into the plane of manifestation... a speciality. Three quid an hour." When a wraith emerges from the gas mantle,

'it streaks towards Gwyneth and wraps about her face like a wet cloth... A face begins to form in the ectoplasm. It covers Gwyneth's own like a mask.' After the séance, Mrs Peace and Mr Redpath are reanimated in the chapel of rest and aim to "secure the girl [and] take her to the place of prime contact". Gwyneth is left to rest in Sneed's best parlour as the two corpses break in via the French windows. The Doctor's party enter, and the Gelth retreat from the bodies.

The morgue

The place of prime contact is the morgue. When the Doctor, Rose and Dickens hurtle from Sneed's establishment, they bump into Madame Mortlock ('a large woman, swathed in black bombazine and smoking a cigarillo') who has come to "cleanse this house". After the undertakers' explodes, Dickens helps Madame Mortlock to her feet as the Doctor tells Rose, "He's got about six months to live." As Rose ponders that she is meeting people who have died before she was born, the Doctor tells her, "They're like that summer's day you talked about, Rose. That day that was gone for ever. Forever isn't such a long time ago."

Episode 3 was still referred to as *Charles Dickens* at a BBC Worldwide meeting on Tuesday 6 July, and by Sunday 11 July, Mark had delivered his final draft. The following day, 'the Chula' met up in Cardiff for the first read-through of the new series, captured by Mark as part of his video diary along with other elements of pre-production around this time.

As with most scripts on the series, Russell gave a final polish before production to ensure that a consistent style and approach was taken. The shooting script for Episode 3 was dated

Connections: Phantasmagoria

▶ When Dickens exclaims, "What phantasmagoria is this?", this is a reference by Mark Gatiss to his *Doctor Who* audio story, *Phantasmagoria*, released by Big Finish Productions in October 1999.



Wednesday 1 September 2004 and outlined the timescale for the episode as being during night four. The story is now set on Christmas Eve 1869, tying in with the theme of *A Christmas Carol*. The script opens at 20.30 with the TARDIS scene which was later shifted back after the opening titles (this being the first shooting script to feature a pre-credit sequence). Mrs Peace comes back to life at 20.40, the TARDIS materialises at 20.45, Dickens takes the stage at 20.54 with the Gelth emerging at 21.15 and the Doctor and Rose arriving at 21.25. Rose is grabbed by Sneed at 21.26 and placed in his chapel of rest at 22.00 with the Doctor and Dickens arriving at 22.08. The séance is held at 23.00, with Sneed succumbing to the aliens at 23.35 and his premises exploding at 23.40. The Doctor and Rose bid farewell to Dickens at 23.58 and the story ends at midnight.

In this version, Gabriel Sneed is 'a disreputable undertaker' and Charles

Dickens is '57, dapper, his beard well-trimmed; but he's weary, grey-skinned'; there is more dialogue between him and the stage manager. The poster on the wall is specified in the script as reading 'December 24, 1869. The Taliesin Lodge, Cardiff. MR CHARLES DICKENS will be reading from his many and sundry works, a free performance to honour the Children's Hospital'. The Gelth are described as 'ghostly, beautiful female faces, with hair and rags streaming from them as though they're underwater.' Of the relationship between the Doctor and Rose, in the opening TARDIS scenes it is noted that 'no matter what, they have such a good laugh

Connections: The life of Dickens



» Dickens' comment that he is "clumsy" with "family matters" relates to the fact that he had separated from his wife Catherine Hogarth in 1858 as a result of his relationship with young actress Ellen Ternan. Dickens gave a series of 'farewell readings' from October 1868, but during April 1869 he collapsed and the rest of the tour was cancelled. As the Doctor commented to Rose, Dickens died in June 1870.



Left: Business is not going well for Mr Sneed.



What the Dickens...?

together', and when later threatened at Sneed's, 'in the middle of this nightmare, they've still got a brave smile for each other'.

On Tuesday 7 September, *The Independent* announced that highly respected actor-writer Simon Callow would guest-star as Charles Dickens, with the BBC concurrently releasing a press bulletin. Simon was Russell's first choice for a major performer to indicate the quality of the new series and because of his passion for the work of Dickens; Simon had played the writer in the 2003 miniseries *Hans Christian Andersen: My Life as a Fairytale* and had developed his one-man show *The Mystery of Charles Dickens*. Simon had been delighted by Mark's script capturing Dickens so well and accepted the part even although he was not a fan of science-fiction; he had watched the début episode of *Doctor Who* in 1963 and not enjoyed it, and although considered as the lead in the 1996 TV Movie, would not have accepted the part.

The Block Two readthrough covering Episodes 2 and 3 helmed by director Euros Lyn was held on Thursday 9 September. Mark Gatiss was delighted to be working again with Christopher Eccleston whom he had appeared with in his BBC Two series *The League of Gentlemen*. Cast as Sneed was Welsh actor Alan Davies whose television career included *Sam* and *Foxy Lady*; this casting was a delight for Mark who fondly recalled Alan's ATV sitcom *The Squirrels*. As Gwyneth, Euros wanted to cast Eve Myles whom he had worked with on the BBC Cymru drama *Belonging*. Eve was booked for a stage play, but on hearing of the opportunity to work with Chris on *Doctor Who* asked to be released to take on the BBC assignment. Playing Mrs Peace was Jennifer Hill, an old friend of Russell's who had appeared in his ITV1 series *Mine All Mine*.

The BBC issued a publicity document for the new series on Friday 9 which made reference to Episode 3 being set in Victorian times and featuring the gaseous

Gelth. This in part fuelled the garbled report *Doctor Poo* from *The Sun* on Sunday 11 which referred to the Gelth 'passing wind' and 'brainwash people while they sleep to commit nasty deeds to change the course of history'.

The use of Swansea's maritime quarter for the episode was announced in the *South Wales Evening Post* on Monday 11, with councillor Gerald Clement being "delighted" to have *Doctor Who* in the city. A further report entitled *Dr Who moving into city streets* on Wednesday 12 indicated that not all local residents were pleased about the potential disruption. On Sunday 18, the *Western Mail* also announced that Adelaide Street and Gloucester Place would be covered with Christmas snow from the following Monday in *Dr Who Tardis to visit Swansea*.

Victorian dress

Various rewrites were made on Friday 17 September. Sneed and Gwyneth riding into Cardiff originally had more dialogue from the duo with Sneed fondly recalling how pleasant his trade was in the past, as well as more exchanges about Gwyneth's powers. Other changes were made to Dickens preparing to go on stage, the Doctor realising that the creature was made of gas, Rose being confronted by the two zombies, and the Gelth descending through the bridge.

The design team aimed for reds and sepias to form the main colours for the episode. Knowing that a Victorian episode was planned, Lucinda Wright had hired as many period costumes as possible in advance, aware that a new version of *Oliver Twist* was being filmed by Roman Polanski from July; similarly, she started work on Rose's dress before the first block. At one point, the explosion of Sneed's premises

was considered as model shot, but this was ruled out as too expensive. When planning the CGI elements, The Mill had initially seen the Gelth as pure ectoplasm rather than a face; realising that the lip-sync work on Cassandra for *The End of the World* already had them over-committed, the Gelth face instead would be based on a recording of an actress.

The first block had been tough for Christopher Eccleston and Billie Piper in particular. Billie was also having problems in her relationship with husband Chris Evans, and rumours about the couple started to appear in the press. As Billie recalled in her autobiography, Chris Evans visited her over the weekend of Saturday 18 September prior to a trip to Los Angeles, and the couple began the dialogue which led to their split. To overcome her unhappiness, Billie threw herself into her work, later writing: 'Thank God I had *Dr Who*. It kept me focused and my head almost screwed on.' ■

Connections: Llandaff

➤ Sneed's address was specified as "7 Temperance Court, Llandaff"; Llandaff was the suburb of Cardiff where the BBC was based and also where Dalek creator Terry Nation had been born and raised.



Below:
A sprinkle of snow falls on Cardiff.



'AS THE SÉANCE BEGINS, THE DOCTOR CLAIMS TO BE A "RENOWNED TRANCE MEDIUM AND RAISER OF PONDERABLE BODIES".'

Production

Production on Block Two began with Episode 3 at the New Theatre on Park Place in Cardiff from 8am to 7pm on Sunday 19 September; this venue had opened in 1906. Mark Gatiss attended recording and was delighted to sit at the back of the theatre watching the cast delivering his lines; "One of the nicest days in my whole life, probably," commented Mark on his video diary. Russell T Davies was also present at the venue, where Edward Thomas had wanted to have the set

from the opera *La Bohème* behind Dickens rather than just the curtain; at the time, the theatre then being used for performance of the opera *Ariadne auf Naxos*. Plate shots of the audience were also recorded for later CGI work. As Christopher Eccleston recalled on Jo Whiley's Radio 1 show, during "my first scene with Simon Callow, I was supposed to run towards him and say my line, and I ran towards him and fell between some theatre seats".

The following day, a night shoot from 6pm to 4.15am was planned for Cambrian

Place in the Maritime Quarter of Swansea Marina, covering the 'TARDIS' departure and all material in the Cardiff square outside the theatre. To his delight, Russell's home town of Swansea was used because, unlike Cardiff, it offered a suitable amount of Victorian architecture; the exchange building appearing as 'Taliesin Lodge' was dressed with posters indicating that

a benefit for Mr Frederick Llwyd had been held on Sunday 4 May 1862 while Miss Clara Fitzhenry had headlined on Friday 9 September 1859. Mark was again present on the second of the two days he could attend before travelling to Ireland for pre-production on *The League of Gentlemen* film. Russell was also on

Connections: Heaven and Earth

▶ In the closing scenes, Dickens quotes "there are more things in Heaven and Earth than are dreamt of in your philosophy" from

William Shakespeare's *Hamlet* Act 1 Scene 5.



Not resting in peace...

location, talking to *Wave*, the *South Wales Evening Post* and the *Confidential* crew before returning to Cardiff; the BBC Three team spoke to Mark, Euros Lyn and producer Phil Collinson as they covered the street scenes. Also present was Ben Cook from *Doctor Who Magazine*. A cherry picker platform was used for the spreading of the visual effects snow from the company Snow Business. Simon Kesans provided a total of eight horse-drawn carriages, including those for Sneed and Dickens, as well as six handcarts and two additional horses. The Doctor and Rose's arrival was recorded at Gloucester Place, walking towards the Queens Hotel where the Doctor grabbed a copy of *The Cardiff and Merthyr Guardian (incorporating Glamorgan, Monmouth and Brecon Gazette)* for Friday 24 December 1869. Rose's kidnap and the Doctor emerging from the theatre were also recorded on the cordoned-off streets. Production was delayed for about 10 minutes when a burglar alarm was nearly triggered, and flash shots from the paparazzi caused problems ruining takes, including a close-up of Dickens.

Sneed and Company

Reports on the Swansea shoot appeared the next day from *This Is South Wales* and in the *Evening Post*. For the exterior of Sneed and Company, the crew recorded at the Beaufort Arms Court in Monmouth from 7pm to 5.15am on Tuesday 21. Onlookers were asked not to take flash photographs which might ruin shots or scare the horses. Mrs Peace departed, after which the remaining scenes outside the premises were recorded. Stunt co-ordinator Lee Sheward supervised Chris' leap over the camera onto some



Left:
Doctorin' the
TARDIS.

crash mats from the exploding house; the fireball was shot by a B unit as a plate shot, and the characters watched the building burn from the Shire Hall on Agincourt Square. When the crew was forced to wrap, a scene of the Doctor and Dickens arriving outside Sneed's was incomplete and was not rescheduled. "Not exactly hidden. Which makes it more dangerous," observes the Doctor, "they're amateurs." "Doctor, let me lead," says Dickens. "Dressed like that, they'll show you to the tradesman's entrance." The rest of the scene – concerning Dickens being known as 'Charlie' – was however relocated into the dialogue aboard the carriage.

Wednesday 22 was Billie Piper's 22nd birthday which she celebrated by having a meal with a friend at St David's Hotel in Cardiff before another night shoot in Monmouth. The *Western Daily Press* covered on the previous evening's work while the media also reported the desires of former Doctor, Tom Baker, to play the Doctor's enemy the Master in the new

series. Recording from 7pm to 5.15am took place in Church Street and St Mary's Street where the side of one house had been stencilled with the legend 'J Hillman – Milliners' (in honour of the home owner who had given permission to the art department). While the main unit covered the arrival of Sneed's hearse (with Simon Kesans doubling Sneed whenever the character was driving) and the TARDIS departing from White Swan Court, a second unit performed pick-up shots from the Swansea shoot showing Rose being kidnapped from the Doctor's point of view. Again, the crew was slightly behind schedule and so Dickens' farewell was not completed.

Back at Unit Q2 from 6pm to 5am on Thursday 23, the aborted scene of Doctor and Dickens arriving outside Sneed's was reworked and staged inside the hired coach, recorded adjacent to

Connections: You'll start a riot

▶ In the TARDIS scenes, the Doctor likens the underdressed Rose to the scantily clad science-fiction title heroine of the cult 1968 science-fantasy film *Barbarella*.





Right:
All hands
on deck!

the TARDIS set. That evening, an effects test was made on the ghostly Gelth hair using Charlotte Cottle, and the TARDIS scenes for Episode 3 were also recorded with a playback of Dickens' departure from the previous night on the scanner.

After the week of night shoots, the crew had a long weekend, but Billie was under the scrutiny of the tabloids. *Chris & Billie in Crisis* announced the front page of *The Sun* which reported how she had visited family in Swindon before meeting friends in London. The *Daily Mirror* reported on the 'trial separation' indicated by friends of the couple. Next day the *Sunday People* printed *Jealous Evans Fury At Billie And Dr Who* with Billie

commenting of her husband: "I've not seen Chris for a week. I'm not sure what's going on. It's all really sad." Meanwhile, the *Sunday Mirror* claimed that Billie was committed to a second year of *Doctor Who*.

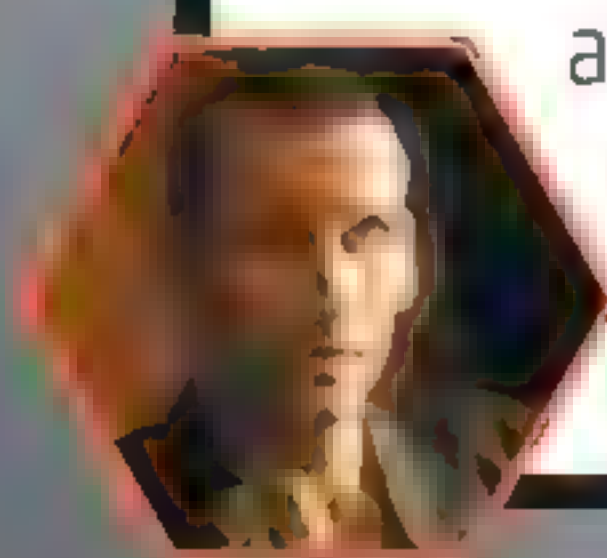
Séance

For the next week, recording was scheduled from 8am to 7pm each day. The main venue for the week was a former hotel and children's home on St Augustine's Road in Penarth, which was now the Headlands School specialising in youngsters with challenging behaviour. On Monday 27 September, a room on the ground floor became Sneed's parlour and the scenes leading up to the séance were recorded.

The production of Russell T Davies' *Casanova* by Red Productions for BBC Three was announced on Tuesday 28 September; starring David Tennant, this began recording in early October in

Connections: TARDIS travels

► The Doctor mentions seeing the fall of Troy (a reference to *Horse of Destruction*, the final episode of *The Myth Makers* [1965 – see Volume 6]), World War Five (which Mark Gatiss was inspired to add from the Doctor's reference to World War Six in Part Five of *The Talons of Weng-Chiang* [1977 – see Volume 26]) and the events of the Boston Tea Party on 16 December 1773.



Manchester, Dubrovnik and Venice. At the same time, it was revealed that executive producer Mal Young would be leaving the BBC at the end of the year to become director of drama at 19 Television. While the tabloids continued to focus on the split between Billie and her husband, the séance material was completed back at Headlands and the scene of Rose being placed in the chapel of rest was recorded; the B camera also completed Dickens' backstage scenes with the theatre manager.

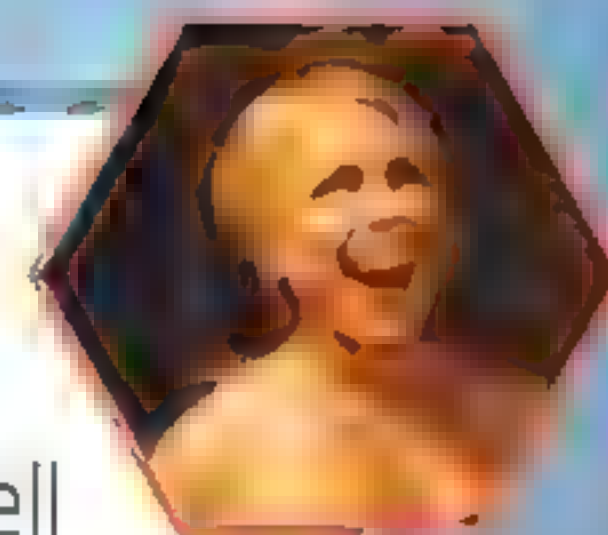
At Headlands on Wednesday 29 September, Lucy Allan doubled for Jennifer Hill under Lee Sheward's supervision when Mrs Peace smashed her way out of the prop coffin in the chapel of rest, after which the Doctor's rescue of Rose was performed. Recording was again covered by *Doctor Who Confidential* and focused on Jennifer's make-up process. Script changes on Wednesday 29 September included Rose asking the Doctor if she can die in the past when they are trapped behind the

sluice gates in the morgue. A belated birthday bash had been planned at the Townhouse for Billie, but the series' co-star was unwell and unable to attend.

Billie puts on a brave face declared the *Daily Express* on Thursday 30, running a shot of the smiling actress from the previous day while an 'insider' explained how her domestic problems had not interfered with her work. A short piece of Dickens and the manager approaching the stage was recorded at Headlands, followed by the completion of the chapel of rest rescue. When work on the morgue and sluice room scenes began, choreographer Ailsa Altena-Berk was on hand to arrange the zombie movement while Lee Sheward kept an eye on the action. Mindful of the programme's younger viewers, the zombie make-up was achieved simply with

Connections: My mate

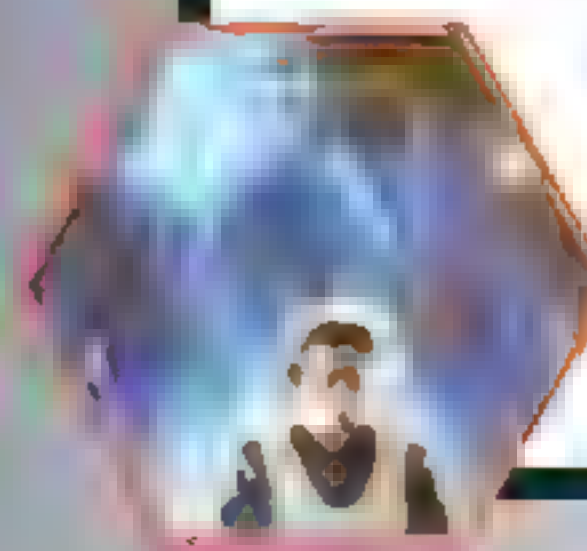
► In dialogue by Russell T Davies, Rose mentions her friend Shareen whom she had referred to in *The End of the World* [2005 - see page 82] and the already-recorded *Aliens of London* [2005 - see Volume 49].



Left:
Shouldn't you
guys be dead?

Connections: Then the war came

➤ The Gelth name the war the Doctor referred to in *Rose* [2005 - see page 16] and *The End of the World* [2005 - see page 82] as the "Time War".



make-up and contact lenses rather than horrific prosthetics. Recording was also attended, at 3pm, by Mark Byford, the Deputy Director of the BBC, who was keen to see the flagship BBC Drama series in production.

Sick Billie Snubs Do was the *Mirror* story on Friday 1 October, discussing the actress' ill health. More of the sluice room and morgue material was recorded on the Friday, with a further day at Headlands scheduled on Saturday 2 in an attempt to complete *The End of the World*. By now, the team was running behind again and although the sluice room and morgue material was completed as planned, it had been hoped to also record scenes in Sneed's hallway which instead had to be deferred.

The next fortnight saw Euros shift his attention to the location work for *The End of the World*, and during this time it was determined that Episode 3 was under-running. Russell T Davies wrote new material on Tuesday 12 October focussing on Gwyneth as he had been impressed with Eve Myles. An extra scene between Sneed and Gwyneth was added in Sneed's kitchen where the undertaker declares that they are going out after the old lady. Dickens listening to the gas pipes at Sneed's was changed, and the scene between Rose and Gwyneth in Sneed's kitchen was substantially expanded, adding material about Rose's father to lead into Episode 8 which would form part of the next production block. Russell now also inserted references to the phrase 'Bad Wolf' in his scripts as a running thread, picking up on some graffiti seen in Episodes 4 and 5. When Julie Gardner

Right:
Rave in the
morgue!

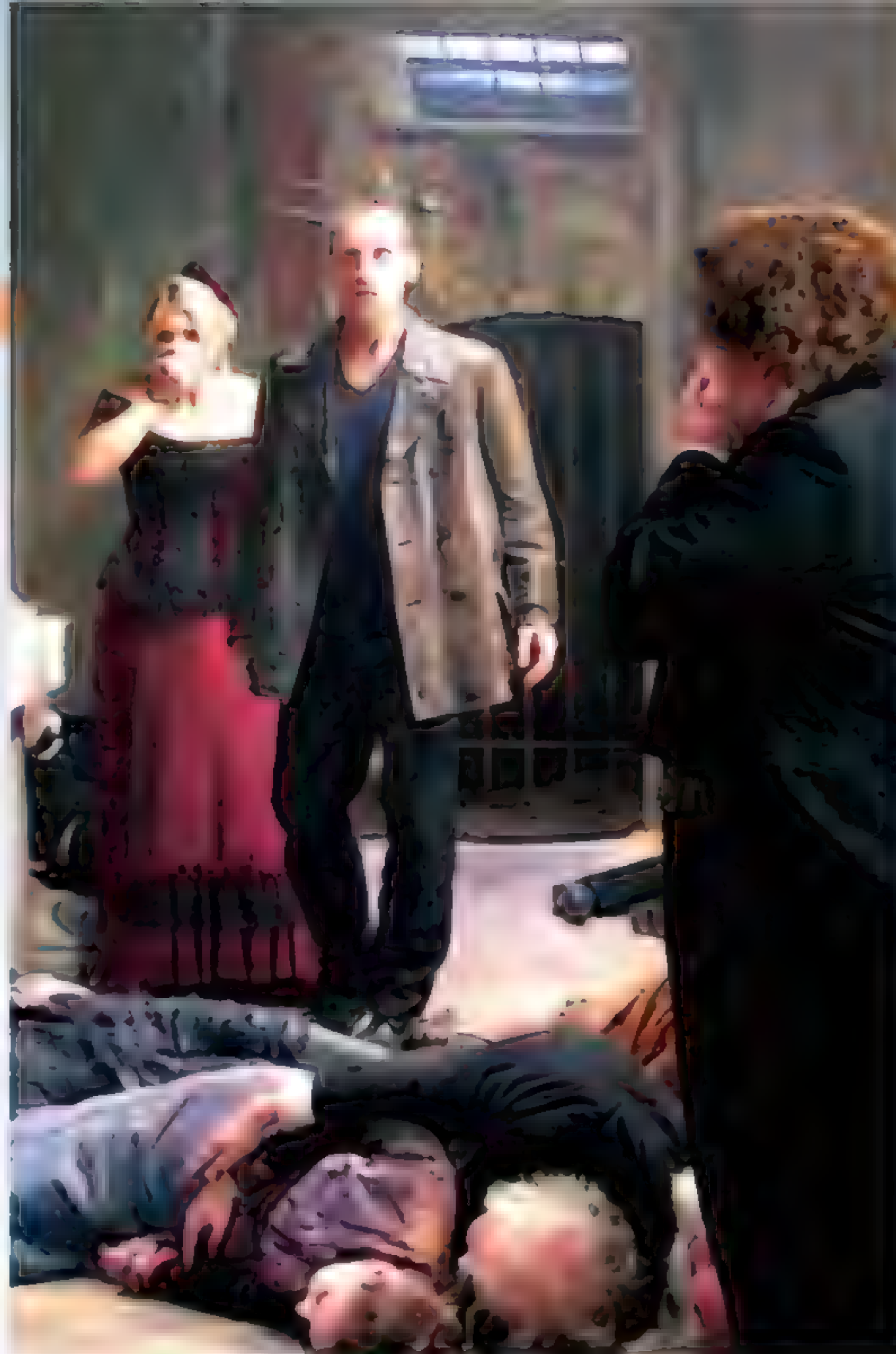


noticed this and asked Russell if he was planning to pay off these comments at a later point (possibly in the following series), her fellow executive was undecided. Because of the partial reshoot needed on the closing scenes, the other notable change was to expand the scene where the Doctor and Rose said goodbye to Dickens, with the author asking if his work will live on.

The Gelth

Work on Episode 3 resumed on Monday 18 October when Zoe Thorne performed tests of her material as the Gelth against a black screen at Unit Q2 during the afternoon; this would form the basis for the CGI shots to be created by The Mill.

Tuesday 19 saw the team back at Headlands School for pick-ups and new scenes from 11am to 10pm. Dickens' dressing room scene was recorded in the basement after which the hallway scenes were completed on the ground floor. From 8.20pm, the team was ready to record Dickens' revised goodbye out on St Augustine's Road. With the main crew busy on a recce for Block Three,



Left:
Something
foul!

it was left to the second unit to handle recording at Headlands from 9am to 8pm on Wednesday 20; this covered the new kitchen scene and Gwyneth and Sneed hearing the knocking at the door in the hallway, as well as various inserts for *The End of the World*.

Friday 22 October saw the end of Block Two between 8am and 1pm with Zoe Thorne recording the Gelth dialogue against a black screen at Unit Q2, along with inserts of Dickens' hand on the door-knocker. Zoe now had to lip-sync to dialogue from other actors playing the corpses inhabited by the Gelth. 📺

PRODUCTION

Sun 19 Sep 04 New Theatre, Park Place, Cardiff (Theatre)

Mon 20 Sep 04 Cambrian Place, Maritime Quarter, Swansea Marina (Cardiff Square/Ext Coach)

Tue 21 Sep 04 Beaufort Arms Court, Monmouth (Ext Sneed's House/Street Under Archway)

Wed 22 Sep 04 Church Street/St Mary's Street, Monmouth (Street/Cardiff Square/Ext Coach/Alley Way)

Thu 23 Sep 04 Unit Q2: TARDIS;

Int Coach

Mon 27 Sep 04 Headlands School, St Augustine's Road, Penarth: Ground Floor (Sneed's Parlour)

Tue 28 Sep 04 Headlands School: Ground Floor (Sneed's Parlour/Backstage/Chapel of Rest)

Wed 29 Sep 04 Headlands School: Ground Floor (Chapel of Rest/Corridor)

Thu 30 Sep 04 Headlands School: Ground Floor (Backstage/Chapel of Rest/Corridor/Sneed's Morgue/Sluice room)

Fri 1 - Sat 2 Oct 04 Headlands School: Ground Floor (Sneed's Morgue/Sluice room)

Tue 19 Oct 04 Headlands School: Basement (Dressing Room); Ground Floor (Sneed's Hallway/Sneed's Corridor); St Augustine's Road (Street & Alleyway)

Wed 20 Oct 04 Headlands School: Basement (Sneed's Kitchen); Ground Floor (Sneed's Hallway)

Fri 22 Oct 04 Unit Q2: Gelth Scenes; Pick-up shots

Post-production

By mid-December 2004, it had been decided that the episodes would have titles; Episode 3 reverted to Mark Gatiss' original title, *The Unquiet Dead*. The padding material had taken the episode marginally over-length and some trims were made to form the

finished show. After Gwyneth heard of Mr Redpath's demise, she asks Sneed, "What have you done with him?" "Gwyneth, I'm an undertaker, what d'you think I did with him?" replies her employer, "He's all laid out and past caring." "But that's murder!" exclaims the maid. "Ahh, but if the murderer is already dead, I'm not

Directing the TARDIS' flight.





1996.

Sneed and Gwyneth ridin' about town.

sure it counts," returns Sneed. When the pair later searched the streets, Sneed complains: "Wandering corpses! It's a disgrace! Lord, if word of this ever gets out..." "There's something awful queer going on, Mr Sneed. What are we to do?" asks Gwyneth. "Get her back and under wraps, that's what," says the undertaker, "Ooh, I can remember when undertaking was a respectable business. Laying out. Embalming. Stitching up the jawbones, those were the days..." When Sneed tells the girl to use her "sight", Gwyneth tells him: "It's forbidden..." "You're my servant, you'll do as I instruct," orders Sneed.

New world

While in his dressing room, after Dickens notes that he has been clumsy with family matters, he adds, "I've left an ugly path of broken hearts behind me, and I've never been forgiven. The sins of the past, eh?" A short scene of Dickens following the manager towards the stage was dropped. A small trim was made to the reading, omitting

the author saying of Marley's face, "With a dismal light about it like a bad lobster in a dark cellar." Another short scene was dropped showing Sneed and Gwyneth forcing their way into the theatre past the departing audience, with a similar insert of the Doctor and Rose then doing the same. "How d'you run in these things...?" Rose originally asks of her attire as she approaches Gwyneth and Sneed.

In Sneed's parlour, after the Doctor explains about the different morality of

2004.

Good evening, Mr Dickens.





Things get serious in the morgue.

the situation to Rose, Dickens comments, “Not easy is it, my dear? This new world. Oh, I was so sure of myself. The great Dickens! Every day, checking the papers for my name. Such vanity. When I’m nothing but an old fool.” “At least you’re learning,” observes the Doctor. “Learning what?” asks the author, “That I’m a spent force? That this addle-headed scribbler is no longer use nor ornament? I didn’t need you to tell me that, Doctor.” Later in the scene, Gwyneth originally tells Rose, “A simple child, that’s what I am to you.” As Dickens determines to flood the morgue with gas, he tells the Doctor: “I might be an old fool, but I understand basic science, sir!”

Mark viewed a cut of his episode lacking music or effects just before Christmas. “I was sat in a dark room at TV Centre and it was just wow... it just took me back to watching the football results waiting for *Doctor Who* to come on as a kid. Then watching it and thinking this isn’t just *Doctor Who* it’s my *Doctor Who*, was just incredible,” he told the *Evening Gazette*.

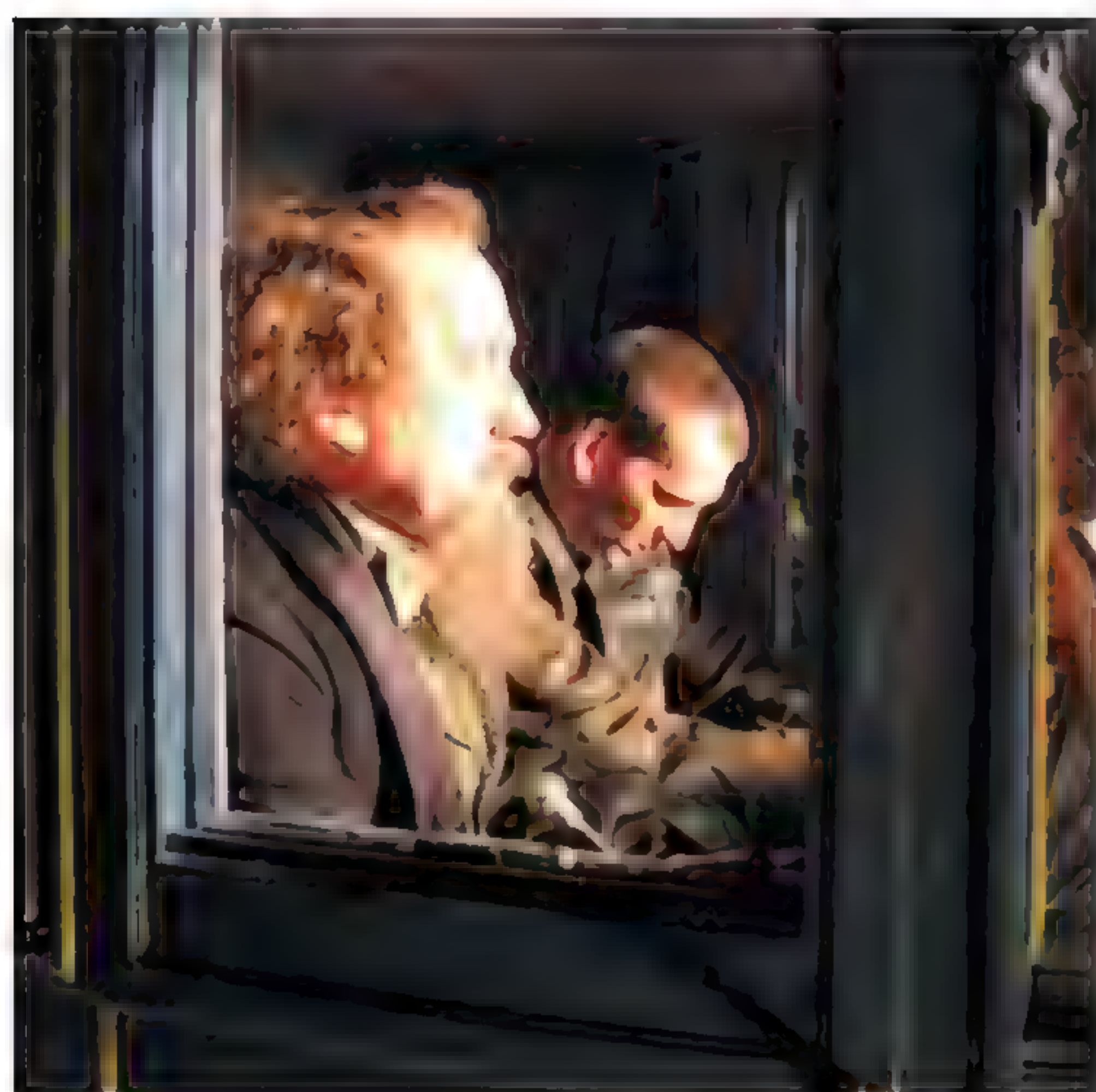
In terms of CGI, *The Mill* overshot its estimated quota of shots; the notion of the Gelth turning red during the séance was a late change. The crowd voices for the episode were recorded on Friday 7 January and *The Unquiet Dead* was effectively finished by Tuesday 18 January.

Publicity

» In the lead-up to transmission, local lad Mark Gatiss spoke in the Teesside *Evening Gazette* on Friday 25 March and also briefly discussed his episode on BBC One's *Breakfast* on Friday 1 April while promoting BBC Four's live drama *The Quatermass Experiment* in which he was appearing the following evening with David Tennant.

» Much of the media coverage leading up to *The Unquiet Dead* focused on the departure of Christopher Eccleston and the apparent casting of David Tennant. Chris appeared in character as the Doctor on *Blue Peter* on Monday 4 April; Konnie Huq hosted a piece on how to make a Dalek compost bin, at the end of which the Doctor defeated the Dalek with a *Blue Peter* badge (pre-recorded on Monday 21 March).

» Trailers for *The Unquiet Dead* ran from Monday 4. The *Radio Times* promoted




the episode with a one-page item called *Their mutual friend* in which Mark Gatiss spoke to Nick Griffiths. Once again, the show was selected by Alison Graham for *Today's Choice*, while a picture of the Doctor and Dickens accompanied the listing.

» On Wednesday 6, *This is Gwent* carried a feature on the Monmouth recording for the episode with quotes from Simon Callow, while according to *The Times*, diminutive comedian Ronnie Corbett was hoping to be Christopher Eccleston's replacement.

» Russell T Davies was interviewed by Julie Gardner on stage at the Balmoral Suite of the Holland House Hotel, Cardiff as part of the Celtic Film Festival on Friday 8 April; the executives responded to journalist queries about Chris' departure and an extract from *World War Three* [2005 – see Volume 49] was shown.

» By Saturday 9 April, *Doctor Who* had now caught on so well with the public that it was spoofed by ITV1's Saturday morning show *Ministry of Mayhem*, while a promotional piece appeared in that afternoon's *Newsround Showbiz* on CBBC at 3.50pm. In *The Guardian*, Charlie Brooker commented of the episode: 'I think it may be the single best piece of family-oriented entertainment BBC has broadcast in its entire history.'

Left:
Charles Dickens
takes a coach
ride with his
biggest fan.



THE UNQUIET DEAD

'THE NOTION OF AN ALIEN RACE
REQUIRING BODIES TO INHABIT RESULTS
IN A MORAL DEBATE BETWEEN THE
DOCTOR AND ROSE.'

Broadcast

» Mark Gatiss made his final video diary entry on Saturday 9 April at the time of transmission: 7pm. *Doctor Who* again pulled in well over a million more viewers than *Ant & Dec's Saturday Night Takeaway* on ITV1. The corresponding 28'01" edition of *Doctor Who Confidential*, *TARDIS Tales*, looked at the Doctor's vessel and how it seldom piloted him to where he wanted to go; this aired on BBC Three at 7.45pm. *The Unquiet Dead* was then repeated on Sunday 10 at 7pm on BBC Three.

» Concerned by the subject matter and atmosphere of *The Unquiet Dead*, the BBC indicated that the series was not necessarily suitable for children under the age of eight – advice issued on Wednesday 13 following complaints from parents about their youngsters suffering sleepless nights after watching the episode. This promoted media coverage such as *Dr Who too scary for young children* from Adam Sherwin in *The Times* on Thursday 14 and Mark Gatiss appeared on both Radio 5live and Radio 4's *PM* to admit that he was “quietly thrilled” by the reaction. The BBC hastily admitted that the advice had been “a mistake”, instead commenting: “We leave it to the discretion of parents to ultimately decide what is suitable



for their children to watch.” This was again covered in *The Times* in Adam Sherwin's *BBC climbs down over Doctor Who fear factor* on Friday 15.

Above:
Not suitable for
children?

» *The Unquiet Dead* was given a special screening at the Savoy in Monmouth on Monday 12 January 2015 as part of the season *Sci-Fi: Days of Fear and Wonder* being staged by the British Film Institute and BAFTA Cymru.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Unquiet Dead	Saturday 9 April 2005	7.00pm-7.45pm	BBC One	44'49"	8.86M (15th)	80

Merchandise

The Stamp Centre issued a stamp cover for *The Unquiet Dead* in June 2005. Copies signed by Eve Myles were made available.

The Unquiet Dead was included on BBC Worldwide's *Doctor Who: Volume 1* on DVD in May 2005 and UMD, for the PlayStation Portable, in December 2005. In addition to the commentary track by Mark Gatiss and Euros Lyn, *Doctor Who: The Complete First Series* in November 2005 and August 2014 (plus *Doctor Who: Series 1-4* in October 2009) also included Mark's video diary *Waking the Dead: Mark Gatiss on Writing for Doctor Who* and the

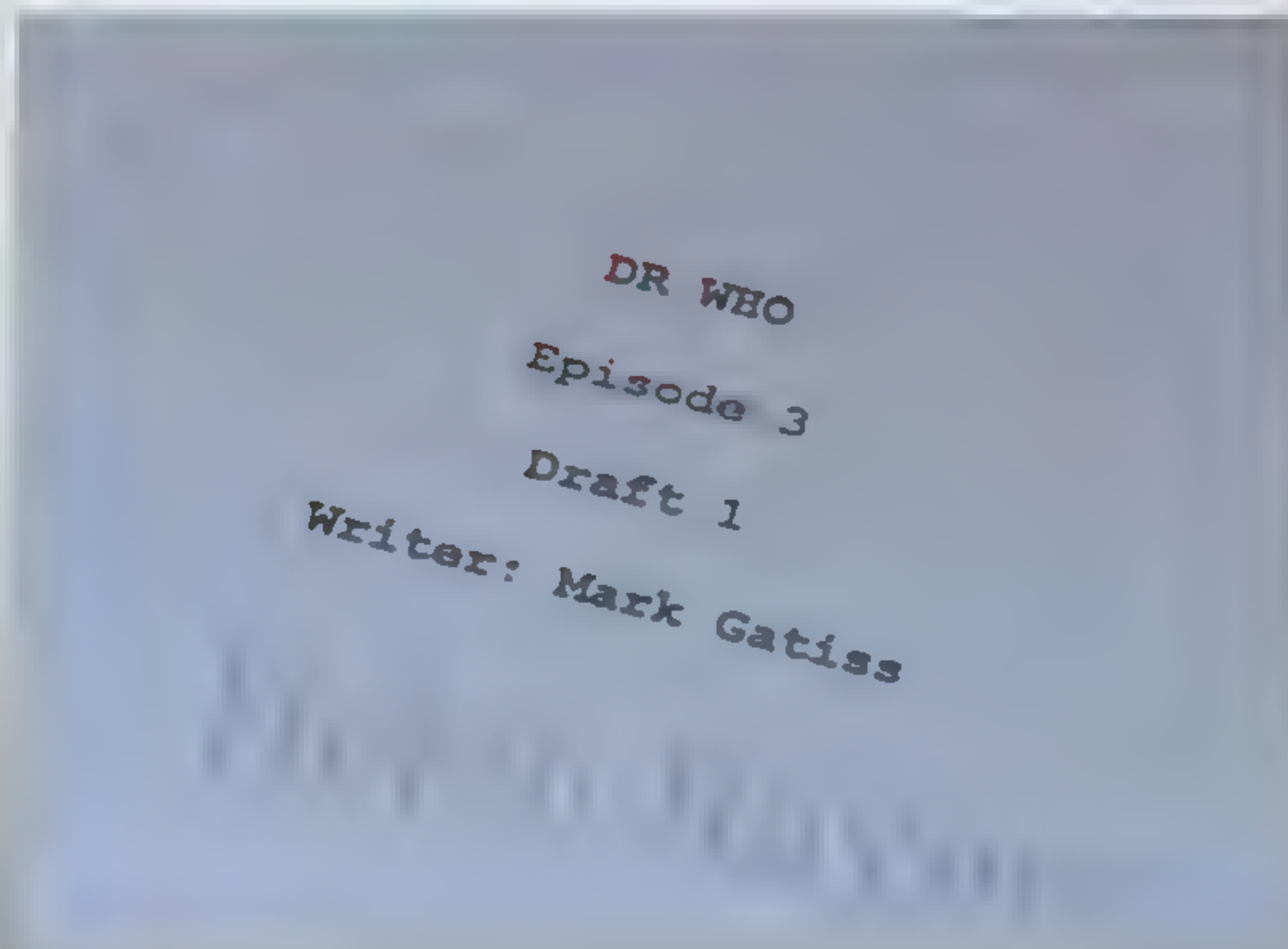
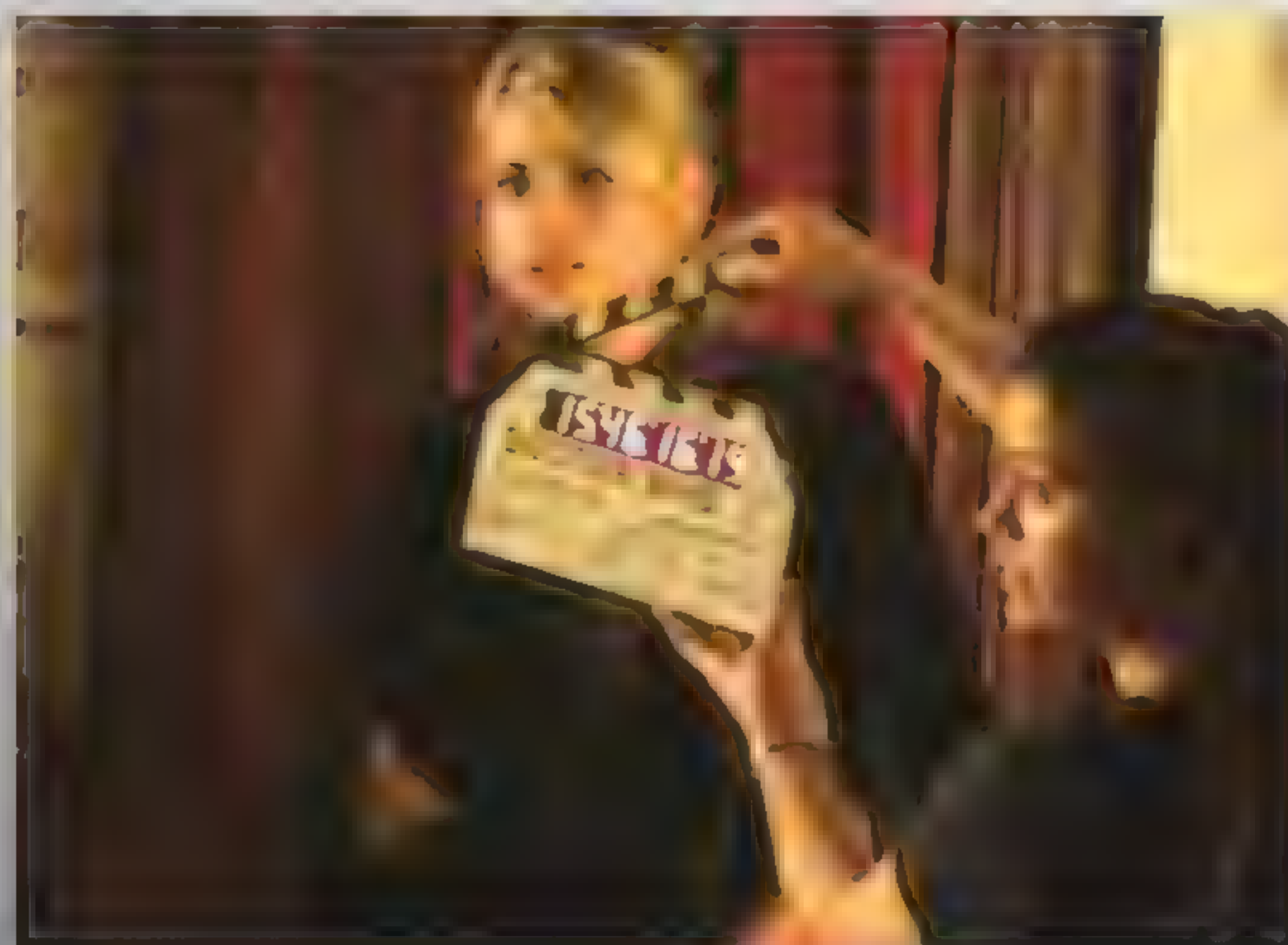
feature *Laying Ghosts: The Origins of The Unquiet Dead*. BBC Home Entertainment released an up-scaled version on Blu-ray as part of *Doctor Who: Complete Series 1-7* in November 2013. The *Doctor Who DVD Files Magazine*, published by G E Fabbri, launched in 2009 with the second issue presenting the DVDs *The Unquiet Dead* and *Aliens of London* [2005 – see Volume 49].

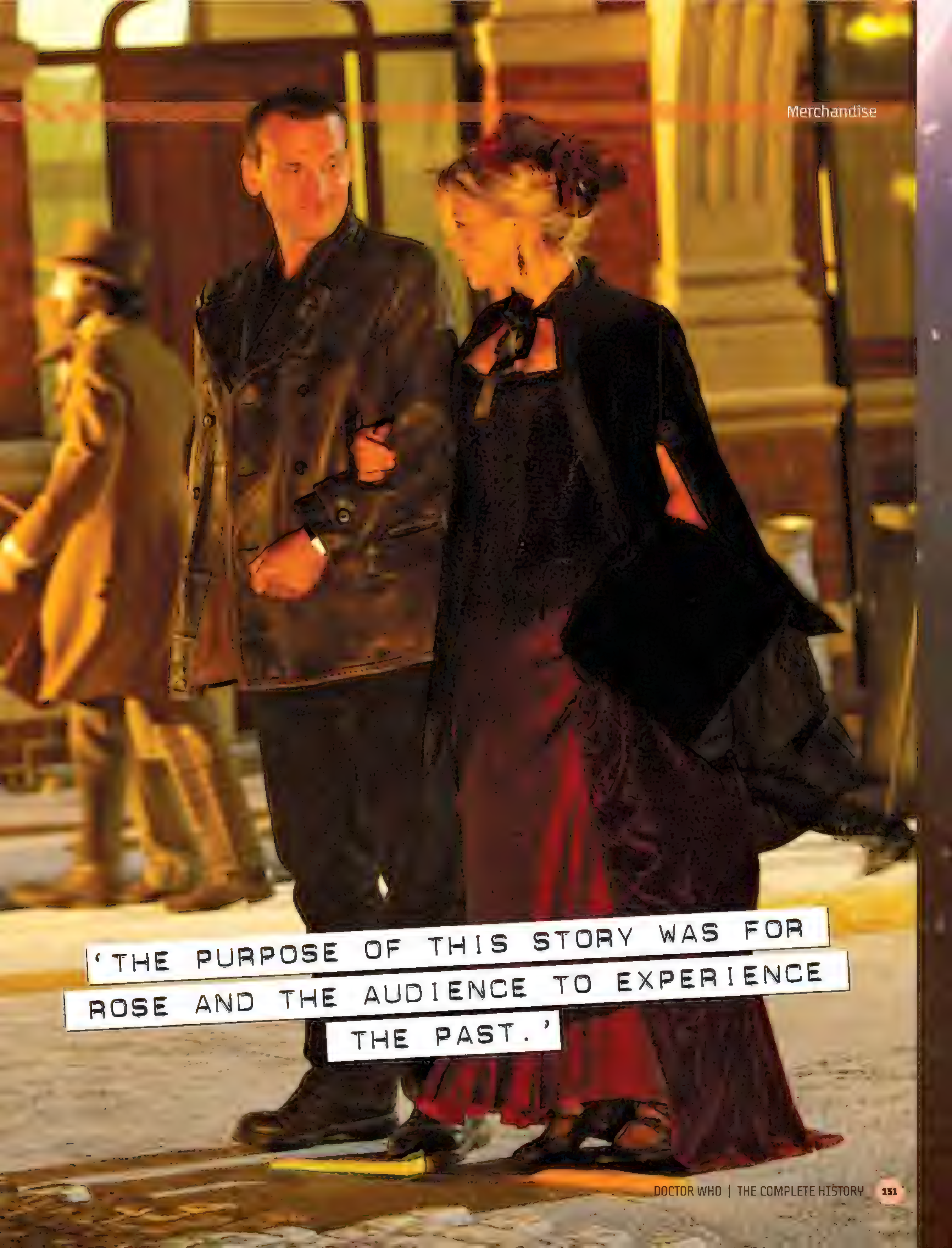
Mark Gatiss wrote an introduction for his script in *Doctor Who: The Shooting Scripts* published by BBC Books in October 2005.

A Gelth Zombie figure from Character Options appeared in August 2007 and was reissued as a glow in the dark version in February 2008. ■

Right:

Behind the scenes on *The Unquiet Dead* on the DVD release.





'THE PURPOSE OF THIS STORY WAS FOR
ROSE AND THE AUDIENCE TO EXPERIENCE
THE PAST.'

Cast and credits

CAST

Christopher Eccleston..... Doctor Who
Billie Piper Rose Tyler
with
Alan David Gabriel Sneed
Huw Rhys Redpath
Jennifer Hill..... Mrs Peace
Eve Myles..... Gwyneth
Simon Callow Charles Dickens
Wayne Cater Stage Manager
Meic Povey Driver
Zoe Thorne The Gelth

UNCREDITED

Lucy Allan..... Stunt Double for Mrs Peace
Wyn Davies, Morris Howard, Chris Jones, Mark Jones, Rebecca Jones, Anthony Richards, John Beynon, John Norton, Craig Yates, Debbie Holmes, Steven Hamnet, Melanie Gowie, John Mallon, Sylvia Strand, Billy Watkins and others.....
60 Audience in Stalls/10 Audience in Boxes/
Young Male/News Vendor/2 Prostitutes/
2 Sailors/4 Urchins/4 Tradesmen/4 Tramps/
6 Carol Singers/6 Smart Walkers (Couples)/
31 General Crowd/6 Horse Personnel/
1 Policeman
Claire Williams, Felicity Boylett..... Prostitutes
Bryn Dawes, David Marc Thomas..... Tramps
John Pope Gentlemen
Paulette Stansbie..... Lady
Simon Kesans..... Double for Sneed
John..... Double for Driver
Harry Damsell, Owain Rodderick, John Richardson, Nigel Starke, Alan Dorington, Julian Bosley, Caroline Axworthy, Mary Cox, Nadine Brown, Rein..... Zombies
Duncan Bett, Ceri Mears, Charlotte Merry, Kathryn Dimery, Claire Cage Voices
Charlotte Cottle Double for Gelth Hair

CREDITS

Written by Mark Gatiss
Produced by Phil Collinson
Directed by Euros Lyn
1st Assistant Director: Lloyd Elis
2nd Assistant Director: Steffan Morris
3rd Assistant Director: Dan Mumford
[uncredited: Alex Mercer]
Location Manager: Clive Evans
Unit Manager: Emma Reid
Production Co-ordinator: Pamela Joyce
A/Production Accountants: Debi Griffiths, Kath Blackman
Continuity: Non Eleri Hughes
Script Editor: Helen Raynor
Camera Operators: Mike Costelloe, Martin Stephens
Focus Pullers: Steve Lawes, Mark Isaac
[uncredited: Terry Bartlett]
Camera Assistants: Anna James, David Jones
Grip: John Robinson
Boom Operator: Damian Richardson
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Stunt Co-ordinator: Lee Sheward
Stunt Performer: Lucy Allan
Art Department Co-ordinator: Gwenllian Llwyd
Concept Artist: Bryan Hitch
Production Buyer: Catherine Samuel
Set Decorator: Peter Walpole
Supervising Art Director: Stephen Nicholas
Standby Art Director: Arwel Wyn Jones
Property Master: Patrick Begley
Standby Props: Phill Shellard, Adrian Anscombe
Construction Manager: Andrew Smith
Graphic Artist: Jenny Bowers
Wardrobe Supervisor: Yolanda Peart-Smith
Make-Up Supervisor: Linda Davie
Make-Up Artists: Sarah Wilson, Claire Pritchard
Casting Associate: Kirsty Robertson



Left:
"They're made
of gas!"

Assistant Editor: Ceres Doyle
 Post Production Supervisor: Marie Brown
 Online Editor: Matthew Clarke
 Colourist: Kai van Beers
 2D VFX Artists: Sara Bennett, Jennifer Herbert,
 Simon C Holden, Alberto Montanes,
 Astrid Busser-Casas, David Bowman
 3D VFX Artists: Chris Tucker, Chris Petts
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Finance Manager: Richard Pugsley
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Ian Richardson
 [uncredited: Rhil Edward]
 Costume Designer: Lucinda Wright

Make-Up Designer: Davy Jones
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: John Richards
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Peter Thornton]
 Production Manager: Tracie Simpson
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies,
 Julie Gardner, Mal Young
 BBC Wales
bbc.co.uk/doctorwho
 © BBC MMV

Profile

SIMON CALLOW

Charles Dickens

A mainstay of British theatre for decades, the colourful and theatrical Simon Callow CBE is the self-confessed “greatest luvvie of them all!”

Simon Phillip Hugh Callow was born 15 June 1949 in Wandsworth, London, the son of Yvonne (née Guise), a business secretary, and Neil, a businessman. His father left to work in Africa when young Callow was three years old but failed to return. Though briefly reunited in Kenya when Callow was nine, the family reconciliation failed and the boy and mother returned to England in 1962.

Callow's entrance to the theatre came in the mid-60s, via a fan letter to Laurence Olivier, then director of the National Theatre. Olivier suggested Callow take a job working at the National's box office and in doing so learned the mechanics of theatre production.

Now wanting to act, he left to study at Queen's University, Belfast in 1968 where he joined the Drama Society, but soon quit for London's Drama Centre.

He made his professional stage début in 1973 in *The Thrie Estaitis* at the Assembly Rooms, Edinburgh. Early West End engagements included *The Plumber's Progress* (1975/6) and *The Doctor's Dilemma* (1975).

Callow's broadcast début came in a BBC radio production of *Schippel*, for *The Monday Play* in January 1975, with several plays for *Afternoon Theatre* (1975) soon following.



Television remained a sideline in the 1970s and his perhaps unlikely first TV job on *Carry on Laughing* (1975) was cut before transmission, his eventual TV début following in sitcom *Get Some In!* (1975). TV work in the next few years included *Victorian Scandals* (1976), *The Sweeney* (1976), *Crown Court* (1978) and single plays *Play for Today: Instant Enlightenment Including VAT* (1979), *Festival: The Dybbuk* (1980) and *The Man of Destiny* (1981).

A regular player at the National Theatre in 1978/9, work had suddenly dried up when Callow was picked for the title role in *Amadeus*, a major National production staged from October 1979. His acclaimed performance made him one of the hottest new names in theatre.

1984 brought one of his most mainstream roles when he starred as Tom

"The greatest luvvie of them all!"

Chance in *Chance in a Million*, a surreal hyper-farcical TV sitcom. One of Channel Four's biggest ratings successes, it ran for three series.

The same year marked his movie début in the film version of *Amadeus* (1984) though he was overlooked for the title part as the producers wanted a predominantly US cast – he instead played Schikaneder. Callow appeared in three films for film company Merchant Ivory; *A Room with a View* (1985) for which he was nominated for a Best Supporting Actor BAFTA, *Maurice* (1987) and *Howards End* (1992). He also directed one Merchant Ivory feature, *The Ballad of the Sad Café* (1991).

Continuing to act in theatre, he also moved into directing, helming *The Infernal Machine* (1986), *Shirley Valentine* (1987-88), *Carmen Jones* (1990/1) – winning an Olivier Award for Best Director of a Musical – *My Fair Lady* (1992) and, for the RSC, *Les Enfants du Paradis* (1996). He appeared in an episode of US series *Scarecrow and Mrs King* (1984) and other 80s TV roles included Mr Micawber in a BBC serial of *David Copperfield* (1986), for Barry Letts and Terrance Dicks, and *Inspector Morse* (1987).

His film career continued in *Postcards from the Edge* (1990) and Peter Capaldi's road movie *Soft Top Hard Shoulder* (1993) but his best-known role was as Gareth, half of a gay couple in *Four Weddings and a Funeral* (1994), where the first wedding and the funeral were his. He was nominated for a Best Supporting Actor BAFTA for *Shakespeare in Love* (1998), while more populist fare included *Ace Ventura: When Nature Calls* (1995).

He became fascinated with Dickens after playing him for *An Audience with Charles Dickens*, a 1996 BBC2 Christmas series replicating Dickens' reading tours. He subsequently played Dickens in one-man

play *The Mystery of Charles Dickens*, which ran in London and Broadway and on both radio and TV, the opening live action segment of animated feature *Christmas Carol: the Movie* (2001), the film *Hans Christian Andersen: My Life as a Fairytale* (2003) and a one-man stage telling of *A Christmas Carol* over Christmas 2011. He has also written the book *Charles Dickens and the Great Theatre of the World* (2012).

His reprised his *Doctor Who* Dickens with a cameo in *The Wedding of River Song* [2011 – see Volume 70].

Callow has written extensively on his profession, beginning with his book of autobiography and theatre criticism *Being an Actor* (1984), in which he believes he became the first actor to openly out himself as gay. He has also written about Charles Laughton, Shakespeare and Orson Welles.

He has toured the UK and US in many one-man stage shows, covering diverse subjects including composer Wagner, the Bard in *Being Shakespeare* and *The Man Jesus*. Recent TV appearances have included *Marple* (2004), *Rome* (2005), *Midsomer Murders* (2006), *Lewis* (2009), *Poirot* (2013) and, since 2015, US fantasy series *Outlander*. ■

Below:

Callow as Mr Micawber in *David Copperfield*.



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